

मणिमाला ।

अर्थात्

रत्नविज्ञान-ग्रन्थः ।

राजश्रीशैरीन्द्रमोहन ठाकुरेण मिडजिक डाक्टर ;

कम्प्यानिजन अर दि अर्डर अर दि इण्डियन एम्पायर,
 नाइट कम्प्लेक्स अर दि अर्डर अर लियोपोल्ड, बेल्जियम,
 अर दि फार्ट क्लॉस अर दि अर्डर अर आल्बर्ट, स्थाइरमि, एण्ड अर
 दि मोट एक्स्लुडेड अर्डर अर फ्रान्सिस जोसेफ, अष्ट्रिया,
 सिभेलियर अर दि रयेल प्रुगिज मिलेटारी अर्डर अर फ्राइड,
 एण्ड अर दि सेकेलु क्लॉस अर दि इम्परियल अर्डर अर मेडजिक, टर्कि,
 फ्राइड, सिभेलियर अर दि अर्डर अर दि
 नाइटस अर दि होलि सेभियर अर मएरियेल, जेरुसालेम,
 रोडस एण्ड आस्टा, नेपालीय नाइट अर दि गुर्जा टार अर सरस्वती,
 श्यामदेशीय नाइट अर दि अर्डर अर वसुधामाला,
 चीनदेशीय फार्ट क्लॉस अर दि इम्परियेल अर्डर अर दि पायो सि वा "प्रेसिडेंट,"
 नाइट अर अनर अर दि अर्डर अर काबालरस इण्डियाडारस, स्वेन,
 ब्राभालियर डि अनोर अर एरियोमेगो डियाड डेकोरेटाड डि टियुटि सि
 नाजियोनि, लिभरनो, फ्रु कम्प्लेक्स अर दि अर्डर अर
 दि होयाडिड क्लॉस अर दि इन्डुस्त्रियल इन्टरियन एकाडेमि, सेवर्ण,
 लण्डनस सोसाइटी अर सायन्स सेटारसारीय अनरेरि मेडन,
 सोसियो अनररियो अर सारकलो एडुकटिमा भिटोरियो इमानुयेलि इनमिनुमेन्सा,
 वा गिल्दियोटका प्रुलारि सारकोसालिड भिन्सेन्तो मरिडि डि आल्फ्रुसाइन,
 अर आसोसियेजियन गियोभानाइल सालार्निटाना,
 अर एकाडेमिया सेटेरेरिया लाव्जारी पिपार डि लुक्का, एण्ड अर
 दि आटेनियो आलेससागि ब्यानुजोनि इटलियनो आर इयुटिलिटा
 डेल इटलियोनि इडेन एडुकैजियोनि प्रुलिका इन इटालिया, फर्मे,
 सिइलदमीय रयेल एसियाटिक सोसाइटीय अनरेरि मेम्बर,
 अर दि फार्ट क्लॉस अर एकाडेमि मएरिवेल, एण्ड अर दि
 एकाडेमि डि एरोपमन मिडोसजिक, पारिस, करेस्पण्ड मेम्बर अर दि
 थोरियेल मिडजियम, मायना, एण्ड अर दि सोसाइटी अर आर्टस
 एण्ड सायन्स आभा, इडोर डि मिडजिका ए डि सेटारि एकाडेमिया नपोलि,
 अनरेरि प्रेसिडेण्ट अर दि एकाडेमि अर लुटोफर कनक्वम, मार्सेलिस,
 एण्ड अर वा इन्डियन आन सेटेरन, जेनिभा,
 अनरेरियो रेनिनेरियो अर सारकलो एकाडेमिको ला फ्लोरा इटालिका, नेपल्स,
 प्रेसिडेण्ट अनरेरियो अर दि इण्डुस्त्रियल इण्डियाटिक, आल्फ्रुसिया,
 सोमियो प्रेटोर स्कौसो भिटोरियो इमानुयेल
 विलार्डुपिको सेटेरियो अटेटिका भियुजिकेल वेनिनी, ब्राडेनिया,
 इत्यद्वयभिदेन प्रुलता ।
 कलिङ्गया अन्वकारेण प्रकाशिता ।

मणिमाला ।

अर्थात्

रत्नविज्ञानका ग्रन्थ ।

राजश्रीशैरीन्द्रमोहन ठाकुर मिडजिक डाक्टर,

कम्प्यूनिवन अब दि चर्हर अब दि इण्डियान एम्पायर ,
नाइट कमाण्डर अब दि चर्हर अब लियोपोल्ड, बल्जियम,
अब दि फाए क्रास अब दि चर्हर अब बाल्वार्ट, स्वात्सुनि, एण्ड अब
दि मोड एक्सलटेड चर्हर अब फ्रांसिस जोसेफ, क्टिया,
सिमेनियर अब दि रयेल पटुगिजमिलेडारी चर्हर अब फ्राइड,
एण्ड अब दि सेकेड क्रास अब दि इम्पिरियल चर्हर अब मेडलिडि, टर्कि,
फ्राइ सिमेनियर अब दि चर्हर अब दि

नाइट अब दि चोचि सेमियर अब मण्डरियेल, लेरसासेम,
रोडस एण्ड बाल्टा, नेपालका नाइट अब दि युवां एर अब सरसती,

र्यामदेगका नाइट अब दि चर्हर अब धमवमाला,
चीनदेगका फाए क्रास अब दि इम्पिरियल चर्हर अब दि बाबो सि या "प्रेसुटार,"

नाइट अब अनर अब दि चर्हर अब काबालरस इम्पिटालारस, स्वन,
म्याभालियर डि अनोर अब एरियोपेगो, डियाइ हेकोरेटाइ डि टिमुटि डि

नाजियोनि, लिमरनो, मि कमाण्डर अब दि चर्हर अब
दि होयायिट क्रम अब दि इयुम्मानिटेरियानु एकाडेमि,

सेथर्ष, लण्डनका सेसाइटी अब सायेनसु सेटेरेस चार्टका अनरेरि पेडन,
सोसियो अगरेरियो अब सारकुलो एडकेडिभो भिदोरियो इमानयेलि इन भिनुसेला,
अब विन्सियोटेका मण्डारि सारकुलेण्ड भिनुसेलो मण्ड डि बाल्मनूसाइन,

अब आसोसियेजियन गियोभानाएल सालेर्नडाना,

अब एकाडेमिया सेटेरेरिया लाज्जारेो मेसाइ डि सका, एण्ड अब
दि आटेनियो आलेवहायो म्यानुजानि इटलिडुगे आड इयुटिलिडा
बेल इण्डियोनि इडेल एडुकेजियोनि मन्बिका इन इटालिया, फर्मा,

सि हलदेशका रयेल एसियाटिक सोसाइटिका अनरेरि सेम्बर,

अब दि फाए क्रास अब एकाडेमि मण्डरियेल, एण्ड अब
दि एकाडेमि डि एरोएसन भिटरोलजिक, पारिस, करेसगिड सेम्बर
अब दि थोरियोएल मिडजियम, भायेना, एण्ड अब दि सेसाइटी अब चार्टस
एण्ड सायेनसेम, लामा, फटोर डि मिडजिका ए डि सेटर एकाडेमिया मेदोनि,
अनरेरि मेसिडेए अब दि एकाडेमि अब लोपोर कलमस, मार्लिस,

एण्ड अब सा इलमियन म्यानडोटइन, जेनिभा;
अनरेरियो सेनिमेरियो अब सारकुलो एकाडेमिको सा थोरा इटालिका, नेपलस,

मेसिडेए अनरेरियो अब दि इन्सिग्नियस डि आफ्रिक, बाल्जियरिया,

सोसियो प्रेटोर सार्जेला भिदोरियो इमानयेन
डिनाएडिको सेटेरारियो चार्टेडिको मिनुजिलेल बेनिनो, क्राटेनिया,

इत्यादि उपाधिक कर्तृक मण्डित और प्रकाशित ।

अब काले पन्थरदे प्रकाशित ।

MANI-MĀLĀ,

OR

A TREATISE ON GEMS.

BY

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ARTISTICO MUSICALE BELLINI, CATANIA; &c., &c., &c.

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মণিমালা ।

অৰ্থাৎ

রত্নবিজ্ঞান গ্রন্থ ।

রাজশ্রীশ্রীমোহন ঠাকুর, মিউজিক্ ডাক্তার ;

বম্পানিয়ন অব দি অর্ডর অব দি ইণ্ডিয়ান এম্পায়ার ;

নাইট কমান্ডার অব দি অর্ডর অব দিয়োশোল্ড, বেল্ জিরম ;

অব দি ফাষ্ট ক্লাস অব দি অর্ডর অব আনবার্ট, ম্যান্সনি, এণ্ড অব

দি মোষ্ট এক্সলেন্টেড অর্ডর অব ফ্রান্সিস সোসেট, অস্ট্রিয়া ;

সিভেলিয়র অব দি রয়েল পর্চুগিজ নিনেটারী অর্ডর অব ক্রাইট,

এণ্ড অব দি সেকেন্ড ক্লাস অব দি ইম্পিরিয়েল অর্ডর অব মেড্জিডি, টর্কি ;

ফ্রাঙ্ক সিভেলিয়র অব দি অর্ডর অব দি

নাইটস অব দি হোপি দেভিয়র অব মর্টারিয়েল, জেকগালেশ,

রোডস এণ্ড মান্টা ; নেপালের নাইট অব দি গুর্খা হাউ অব সরস্বতী ;

শ্যামদেশের নাইট অব দি অর্ডর অব বসবমালা ;

চীনদেশের ফাষ্ট ক্লাস অব দি ইম্পিরিয়েল অর্ডর অব দি পাও সিং বা “প্রেন্স হাউর ;”

নাইট অব অনব অব দি অর্ডর অব কাবালরস ফম্পিটারাবল, স্পেন ;

ক্যান্টালির ডি অমোর অব এরিরোপেগো জিয়াই ডেবোরেষ্টাই ডি টিয়ুটি দি

নাজিরোনি, লিভ্রনো ; ফ্রি কমান্ডার অব দি অর্ডর অব দি

হোয়াইট ক্রস অব দি হিযুম্যানিটেরিয়ান একাডেমি, লেঘর্ন, লণ্ডনের সোসাইটি অব

লায়েন্স লেটরল এবং আর্টের অনবেরি পেট্রন, সোসিও অনবেরিয়ো অব

সাব্বলো এডুকেটিভো ভিটোরিয়া ইমানুয়েল ইন ভিলেক্সা ;

অব বিবুলিয়োটেকা পপুলারি সাব্বকোলান্টি ভিলেক্সো মার্টি ডি আম্বেল্হাইম ;

অব আগোলিয়েজিহন গিয়োভানাইল মালান্টিটানি ;

অব একাডেমিয়া লেটেরেরিয়া লাম্বার্ডো পেপাই ডি ফুকা ; এণ্ড অব দি

আর্টেনিও আলেন্সমাণ্ডো ম্যান্জোনি ইষ্টিটিয়ুটো আড ইয়ুটিলিটা

ডেল ইষ্টিজিয়োনি ই ডেল এডুকেজিয়োনি পব্রিবো ইন্ ইটালিয়া, কৰ্মো ;

সিংলদেশের রয়েল এলিথার্টিক সোসাইটির অনবেরি মেম্বর ;

অব দি ফাষ্ট ক্লাস অব একাডেমি মর্টারিয়েল ; এণ্ড অব দি একাডেমি ডি এরোষ্টেসন

মিটরোলজিক, পারিস ; কয়েম্পগিও মেম্বর অব দি

ওরিয়েণ্টাল মিউজিক্, ভায়েনা ; এণ্ড অব দি সোসাইটি অব আর্টস

এণ্ড ন্যায়েশন্স, আভা ; ভটোর ডি মিউজিকা এ ডি লেটর

একাডেমিয়া, নেপোলি ; অনবেরি প্রেসিডেন্ট অব দি একাডেমি অব

কুটোকর বলফল, বার্সেলিস, এণ্ড অব লা ইন্টনন ভ্যানডোটেইন, জেনিভা ;

অনবেরিয়ো বেনিমেব্রিটো অব সাব্বলো একাডেমিকো লা কোরা ইটালিকা,

নেপলস ; প্রেসিডেন্ট অনবেরিয়ো অব দি ফম্পিটারাবল ডি আফ্রিক,

আফ্রিকিয়া ; সোসিও আর্টেটোর সাব্বলো ভিটোরিয়ো ইমানুয়েল

ফিনান্টিপিকো লেটেরেরিয়ো আর্টেটিকো দিয়ুজিকেল বেলিনী, ক্যাটেনিয়া ;

ইত্যাদিপাদিক কৰ্ত্তিত প্রণীত ।

কলিকাতার গ্রন্থকার বর্ষক প্রকাশিত ।

सूचीपत्रम् ।

विषयः ।

पृष्ठा ।

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PART II.

मणिमाला ।

तवादावुपरत्नानि ।

मूषम् ।

रुचकं पारिमद्रश्च स्वर्णाद्भुत्पलमेव च ।

पालङ्कं गन्धशस्यश्च पिण्डं ज्योतीरसं तथा ॥ १ ॥

पीलु सीसं तथा गञ्जं गन्धर्व्वं शिखरि दिज ।

नीलाङ्गादिकमेतानि चोपरत्नानि सन्ति वै ॥ २ ॥

पीतं हरित् पीङ्गलशुक्लवर्णं

काष्मीरदेशे रुचकं भवेत् ।

सर्व्वं हरिज्जीवनवत् प्रदीप्तं

अत्यन्तशोभान्वितपारिमद्रं ॥ ३ ॥

पहिले उपरत्नका विवरण कहते हैं ।

वरजमा ।

रुचक, पारिमद्र या जवरजद्, स्वर्णाङ्गि या संवेतारा, उत्पल, पालङ्क या संशोलेमानि, गन्धशस्य, पिण्ड या संसि-
माख, ज्योतीरस या पितोनिया । १ ।

पीलु या सद्देसम्, सीस या संसुशा, गञ्ज, गन्धर्व्व या
तुरमुदि, शिखरि और नीलाङ्ग यही सब पदार्थकी
उपरत्नमे गणति है । २ ।

रुचक पीला, सवुज, पिङ्गल और उज्जर, यह चार-
प्रकार वर्णयुक्त होती है, काष्मीरदेशका निकट भूमि पर
रुचक उत्पन्न होता है । पारिमद्र या जवरजद् या
शुयापधि निर्मल उसके समान सख्ख, सवुजवर्णयुक्त, अति-
प्रकाशमान और देखनेमे अति सुन्दर । ३ ।

TREATISE ON GEMS.

MINOR GEMS.

TRANSLATION.

1. *Ruchaka*, *Párivadra* (Aquamarine), *Swar-ndngi* (Chrysoprase), *Utpala*, *Pálanka* (Onyx), *Gandhasashya*, *Pínda*, *Jyotirasha* (Blood-stone).

2. *Pílu* (Jade), *Sísha*, *Ganja* (Mocha-stone), *Gandharva* (Tourmaline), *Sikhari* (Cinnamon-stone), and *Nílānga* (Violet-ruby) are known as *Upa ratnas* (Minor Gems).

3. A *Ruchaka* is yellow, green, red, or tawny. It is found on the borders of Kashmere. *Párivadra* (aquamarine) is remarkably spotless like clear water, green, very lustrous, and fine.

উপরত ।

অম্বাদ ।

রুচক, পারিভল্ল, স্বর্ণাদি, উৎপল, পালক, গন্ধশয, পিণ্ড, জ্যোতীরস । ১ ।

পীলু, সীস, গঞ্জ, গন্ধর্ব্ব, শিখরি এবং নীলাঙ্গাদি, ইহার উপরত্বজাতি বলিয়া প্রসিদ্ধ । ২ ।

রুচক পীত, হরিৎ, পিঙ্গল ও শুভ্র, এই কয়প্রকার বর্ণযুক্ত হইয়া থাকে, কাশ্মীরদেশের সমীপবর্তী ভূভাগে ইহা উৎপন্ন হয় । পারিভল্ল অতিনির্ম্মল, জলের স্থায় স্বচ্ছ, হরিবর্ণ, অত্যন্তদীপ্তিবিশিষ্ট এবং দেখিতে অতি সুন্দর । ৩ ।

मूलम् ।

नीलं हरिद्रक्तसमानवर्णं
 निर्दोषचामीकरविन्दुयुक्तं ।
 शोभाभिरामं जनचित्तहारि
 स्वर्णाङ्गि लोके कथितं तज्जैः ॥ ४ ॥
 इन्दीवरश्मामवपुः सुशोभं
 स्वच्छं हृदं भाषितमुत्पलाख्यं ।
 लुण्ठं हरिहोहितशुभ्ररेखा-
 व्याप्तं पातङ्गममद्गुरं तत् ॥ ५ ॥
 श्वेताक्षगच्छं घतजावदातं
 माहृण्यन्यं च लु गन्धशस्यं ।
 पालोदितं पाटसवर्णयुक्तं
 पालाशयुक्तं मुहुरक्ष पिष्टं ॥ ६ ॥

तत्त्वम् ।

रत्नका विषय जाननेवाला पिटित लोक नीला, सजुज
 और साज रटयुक्त विज्ञेयमे विद्युद् शोषेका समान प्रभायुक्त
 विन्दुकरके व्याप्त, दिष्टनेमे अति सुन्दर मनुष्यके मन हरण
 करनेवाला रत्नको स्वर्णाङ्गि या संघेतारा कहते हैं । ४ ।

उत्पलनामक रत्न नील कमलके समान श्यामवर्ण,
 दिष्टनेमे अति सुन्दर, स्वच्छ और अति हृद । लुण्ठ या
 सजुजवर्णयुक्त, साज या लण्ठर रेखाविशिष्ट जलदी भाद्रने-
 वाला रत्नको पालाश या संघेतोलेमानि कहते हैं । ५ ।

गन्धशस्य श्वेतापन लिये अये नामवर्ण, विद्युद् नामवर्ण
 और नामापन लिये अये श्वेतवर्ण, यह कयप्रकार रटदार
 होता है, इसमें आप्ते पालिन्द नहि हो सके । पिट्ट या
 शमिदाष रत्न छोटा नामरट, इटका समान वर्णयुक्त और
 सजुज, यह तिनप्रकार वर्णयुक्त और अति कठ होता है । ६ ।

TRANSLATION.

4. The *Swarnangi* (Chrysoprase), (say the authorities), is blue, green, or red, is splendid like unalloyed gold, and beautifully freckled.

5. The *Utpala* is like the blue lotus, is beautiful, transparent, and very hard. The *Pálanka* (Onyx) is black, green, streaked red or white, and brittle.

6. A *Gandhasashya* is red dashed with white, perfectly red, or white dashed with red. It does not admit of a good polish. The *Pinda** is reddish, pale-red or green, and is remarkably hard.

অম্বাস ।

রক্তবর্ণ পণ্ডিতেরা নীল, হরিৎ ও রক্তবর্ণ অথচ বিশুদ্ধ কাঞ্চনের আয় আভাযুক্ত বিন্দুসমূহে সমাকীর্ণ, দেখিতে অতি সুন্দর, মানবগণের মনোহর রত্নকে স্বর্ণাদি বলিয়া থাকেন । ৪ ।

উৎপলনামক রক্ত নীলোৎপলের আয় শ্যামবর্ণ, দেখিতে সুন্দর, স্বচ্ছ ও অতি কঠিন । হৃৎ বা হরিদ্বর্ণ, লোহিত অথবা শুভ্রেখাবিশিষ্ট, ভঙ্গপ্রবণ রক্ত, পালঙ্ক নামে অভিহিত হইয়া থাকে । ৫ ।

গন্ধশস্ত্র খেতের আভাযুক্ত লোহিত, বিশুদ্ধ লোহিত ও লোহিতের আভাযুক্ত খেত, এই কয় বর্ণের হইয়া থাকে । ইহাতে উত্তম পালিশ হয় না । পিণ্ড* রক্ত ঈষৎ লোহিত, পাটল ও হরিৎ এই বর্ণত্রয়বিশিষ্ট, এবং অত্যন্ত দৃঢ় বলিয়া প্রসিদ্ধ আছে । ৬ ।

* The rich of India make pestles and mortars out of this stone, for pulverizing medicinal pills.

* ইহাতে মনোহর ওষধি মার্দিয়ার বস প্রস্তুত করিয়া থাকেন ।

मूलम् ।

ज्योतीरसं मेचकमस्रविन्दु-

व्याप्तं दृढं सुन्दरकान्तियुक्तं ।

धूमं सितं श्वेतचरित् फठोर-

मस्रच्छमस्याभमतीव पीलु ॥ ७ ॥

मीसं खनामानुगधातुमुल्य-

वर्णान्वितं वास्तुसमानवर्णं ।

शैवालशूद्रप्रियतुल्यरूपं

गम्भ्रं शिफावस्त्रिरचिह्नयुक्तं ॥ ८ ॥

तट्जमा ।

छप्पावर्ण, छाल छिटादार, सक्त और देखनेमें अति सुन्दर रत्नको ज्योतीरस या पितोनिया कहते हैं । धूँयेके समान रङ्गदार, उज्जर और उज्जरामन लिये ऊँचे सवुजवर्ण, सक्त, चसच्छ और घोड़े प्रभावुक्त रत्नको पीलु या सट्टेगम कहते हैं । ७ ।

सीना या चुडापे समान वर्णयुक्त रत्नको मीस या संमुरा कहते हैं । सेवार या पेदाजके समान वर्णयुक्त और जिनको चद्र दृष्टके मूलके समान चिह्नयुक्त तिनको गम्भ्र कहते हैं । ८ ।

TRANSLATION.

7. A black, red-spotted, hard and beautiful gem goes by the name of *Jyotirasha* (Blood-stone) A *Pilu** (Jade) is smoke-colored, white, or green shaded with white, and hard, non-transparent, and slightly lustrous.

8. A particular metal, or a gem colored like the mouse, is called a *Sisha*.† A gem colored like moss or onion, and freckled like the trunk of a tree, is called a *Ganja* (Mocha-stone).

অম্বাদ ।

কৃষ্ণবর্ণ অথচ রক্তবর্ণ বিন্দুবিভূষিত, কঠিন এবং দেখিতে মনোহর বস্ত্র জ্যোতীরশ নামে অভিহিত হয়। ধূত, শুভ্র ও খেতেব আভাযুক্ত হবিদ্বর্ণবিশিষ্ট, কঠিন, অদ্বচ্ছ ও অল্পপ্রভাশালী বস্ত্র শীলু* নামে বিখ্যাত । ৭ ।

স্বনামপ্রসিদ্ধ ধাতু অথবা মুষিকেব স্নায় বর্ণযুক্ত বস্ত্রকে শীল বলা যায়† । শৈবাল অথবা পলাতুব স্নায় বর্ণযুক্ত এবং যাহার সর্বত্র বৃক্ষমূলেব স্নায় চিহ্নে চিহ্নিত, তাহাকে গঞ্জ বলে । ৮ ।

* Pestles and mortars for medical use, milk-cups and pommels of swords, etc., are sometimes made of this stone, for the use of the rich of India.

† Pommels of swords and several kinds of vessels are also made of this stone.

* ইহাতে ধনিয়া ঔষধি ধাইবার নিদিষ্ট উত্তম উত্তম বস প্রস্তুত করিয়া থাকেন এবং কেহ বা ইহাতে মুগ্ধপান করিবার পাত্র (বাটি), তরবারির হুটি ইত্যাদি প্রস্তুত করিয়া থাকেন ।

† ইহাতেও তরবারির হুটি এবং বহুবিধ পাত্রাদি প্রস্তুত হইয়া থাকে ।

मूलम् ।

श्वेतं हरित्रीलमतीवदीप्तं

गन्धर्वरत्नं खलु वज्रतुल्यं ।

आरक्तकायं शिखरि प्रदिष्टं

नीलाङ्गमस्मात्प्रविमिश्रनालं ॥ ६ ॥

संज्ञमा ।

उज्जर, सवुज, नीला वर्णकरके शोभित, हीराके समान प्रभाविशिष्ट रत्नको गन्धर्व या तुरमुदि कहते हैं। घोड़े लाल रङ्गदार रत्नको शिखरि और घोड़ा सु, छी मायेल नीलवर्ण रत्नको नीलाङ्ग कहते हैं । ६।

इति उपरत्नका वयान ।



TRANSLATION.

9. A *Gandharva* (Tourmaline) is white, green, or blue, and bright like lightning. A reddish or pale-red gem goes by the name of *Silharu* (Cinnamon-stone); and a deep blue gem, dashed with red, by the name of *Nilānga* (Violet-ruby)

অম্বাদ ।

শ্বেত, হরিৎ ও নীল বর্ণে বিভূষিত, বহুবৈচিত্র্য অতি দীপ্তিশালী বস্তুরূপে গন্ধর্ব্ব বলে। দীপ্ত বস্তুরূপে অর্থাৎ পাটল-বর্ণ বস্তুরূপে শিখরি নামে এবং দীপ্ত বস্তুরূপে আভাযুক্ত গাঢ় নীলবর্ণ বস্তুরূপে নীলাঙ্গ নামে বিখ্যাত হয় । ৯ ।

ইতি উগরহ ।



MINOR GEMS.

THE AQUAMARINE.

Its Properties.

THE Aquamarine is a variety of the Beryl; the green and blue specimens being called by the former designation; the yellow ones, by the latter. The former again has three sub-divisions: (1) Aquamarine,—pure, light, sky-blue; (2) Siberian Aquamarine,—light greenish-blue, bright lustre and faintly colored; (3) Aquamarine Chrysolite,—greenish-yellow, sometimes yellowish-green, with bright lustre. A pale-greenish variety, called the Oriental Aquamarine, is distinguished from the ordinary kind by its superior brilliancy, hardness, and specific gravity.

Where Found.

THIS stone was formerly obtained from the frontiers of China; but now it comes mostly from Brazil, ready cut, as also from certain places in Siberia, in the Ural and Altai mountains.

Engravings, &c.

THE Aquamarine has found favor with the English on account of its virtue of retaining its brilliance

in artificial light. It is now used in a variety of ornaments. An Aquamarine, having the figure of Hercules engraved on it, was in the possession of Emperor Commodus. One, representing Neptune, drawn by sea-horses, was found in the treasures of Odeschalchi. Pliny mentioned Beryl as "the gem green as the sea," and hence, perhaps, its other name "Aquamarine." Beads of Aquamarine have been discovered in the Egyptian mummy-pits. More than 2,000 years ago, this stone was used by the Greeks for Intaglios. In the National Library of Paris is to be seen an Aquamarine upon which is engraved the head of Julia, the daughter of Titus. The tiara of Pope Julius II contained an Aquamarine $2\frac{1}{4}$ inches in length and $2\frac{3}{4}$ in thickness.

THE CHRYSOPRASE.

Its Properties.

THE Chrysoprase is a variety of the Quartz and is composed of Silica 96.16, Oxide of Nickel 1.00, and lime 0.83. It loses its color by the action of heat and light, and also of time. The solution of Nitrate of Nickel is said to have the power of restoring its original color. It has a flat conchoidal fracture.

Where Found

THE Chrysoprase is found in Silesia, near Kosmutz, Glasendorf, and Baumgarten, near Frankenstein. It is also reported to have been discovered in St. Lawrence, United States.

even brooches and pins. The Mosaic walls of St. Wenzel's Chapel at Prague, (built in the 14th century,) contain good specimens of Chrysoprase. Frederic the Great used this stone profusely in adorning Sans Souci. In the Potsdam Palace are two tables made of this gem, 3 feet long, 2 broad, and 2 inches in thickness.

THE ONYX.

Its Properties.

THE Onyx is a Chalcedonic variety of the Quartz, and is distinguished from the Agate by the position of the stripes or layers. It is generally of a blackish or brownish color with white stripes, and sometimes with a greenish layer.

Where Found.

THE Oriental Onyx, which is better than the ordinary one, is obtained from India, Egypt, Arabia, Armenia and Babylon. The other kind is found in Saxony, the Isle of Skye, and in several parts of Russia and Ireland.

Cutting, Staining and Engraving.

THE cutting, slitting, drilling and staining of Onyxes, are conducted, on a large scale, at

Oberstein and Idar The mills being driven by the water power of the River Aar, and labor being very cheap, the operation is performed at a very small cost The Onyx can very easily be stained to any artificial color If it is intended to color it black, the stone should be first boiled in honey, oil or sugared water, and then in a solution of Sulphuric Acid, which carbonizes the oil or sugar which the stone has taken into itself If red, Proto sulphate of Iron is added to it If deep blue, yellow Prussiate of Potash is added to this again Sardonyx is a variety of the Onyx and is formed out of the Sard and Onyx It is of a reddish brown color and consists of alternate layers of Chalcedony and Carnelian The nicolo or onicolo, which has a deep brown ground overlaid by a layer of bluish white, is also a variety of the Onyx The Onyx has been used for Cameos from the earliest times One of the ancient specimens is the Mantuan vase, on which are represented Ceres and Triptolemus in quest of Proserpine A Cameo representing Octavius Augustus, is to be found in the Vatican Library, Rome Amongst the many specimens seen in the Museo Nazionale, Naples, may be mentioned, one representing the apotheosis of Augustus, and another having the head of Medusa on the obverse, and the apotheosis of Ptolemy on the reverse In the National Library of Paris are to be seen one having upon it Tiberius with an ox, another Marcus Aurelius and Faustina, a third, Agrippina,

with her two children ; and a fourth, Jove armed with the lightning. A bust of Faustina, cut on a Sardonyx, belonging to the Marquis Dree, was sold for 7,171 francs. The art had, for a long time, degenerated, but seems to have revived, as the beautiful specimens produced at Paris and Rome unquestionably prove.

The Onyx as known to the Ancients.

THE Onyx is often spoken of in the Greek and old Hebrew works. The name comes from a Greek word which means "a nail," the stone being supposed to resemble the color of the human finger-nail. The Greeks attach to it the following mythological story :—"Cupid, with the sharp point of his arrow, cut the nails of the sleeping Venus, which fell into the Indus ; but as they were of heavenly origin they sank and became metamorphosed into Onyx." The Onyx was, according to the authorized version of the Bible, the eleventh stone on the breast-plate of Aaron. The valuable ring, thrown into the Sea by Polycrates, the tyrant of Samos, is supposed to have been a Sardonyx.

Its Price and Uses.

THE Onyx and Sardonyx are extensively used for jewelry purposes, particularly for signet-rings. They are also used for being made into cups, vases, knife and sword-handles, and in beads for necklaces

and rosaries "Mithridates, King of Pontus, had," according to Appianus, "2,000 cups of this gem" The Basilica of St Peter, Rome, has 6 small pillars made of Onyx In the Temple of the Three Magi, Cologne, is one pillar, which is broader than the palm of the hand The Oriental Onyx fetches far higher value than the German one But the latter can, by staining, be so perfectly made to imitate the former, that it can very easily pass off for it, even with the most experienced The German beads sell from 6d to 6s, according to size and quality Large stones of good color have been known to fetch so much as £200 each A necklace of well selected stones may be sold for 100 to 500 guineas

Marvellous and Medicinal Properties

In the ancient times, the Onyx was supposed to cause strife and melancholy and to be a remedy for epilepsy

THE BLOOD-STONE.

Its Properties

THE Blood stone or Heliotrope is a Jasper variety of Quartz, and is possessed of a dark green color, and has minute blood red specks spread over it It is opaque and its cleavage

is imperfect; its fracture, sub-conchoidal and uneven; its hardness, 4.5. It is infusible and changes its color, if melted with borax and subjected to intense heat.

Where Found.

THE Blood-stone is found in large quantities in India, Bokhara, Siberia and Tartary, and also in the Isle of Rum, (in the Hebrides). It is also found in Bohemia, France, Spain and parts of Germany.

Engravings and its Uses.

It is said that the art of engraving was first tried on the Blood-stone. The largest numbers of the old Babylonish and Egyptian Intaglios are on the Blood-stone. The Blood-stone is now used for the same purposes as the Agate and Onyx.

The Blood-stone as known to the Ancients.

THE word Heliotrope is derived from two Greek words, signifying the "sun" and "a turning"—from a notion that when steeped into water, it had the power of changing the image of the sun into blood-red. Pliny says, that the sun and the solar eclipses could be viewed in it, as in a mirror. According to a tradition, the Blood-stone had its origin in a dark-green Jasper, over which fell the blood of Christ (at the Crucifixion), and which

happened to lie at the foot of the Cross. The red specks in this stone were, in the Middle Ages, supposed to represent the blood of Christ. The Blood-stone was thought to strengthen the stomach, if hung about the neck.

THE JADE.

Its Properties.

THE Jade is a very hard and tough stone. Its color varies from a creamy white to a dark green. Its hardness is 6 to 7 in the scale; its specific gravity, from 2.9 to 3.1. It fuses before the blow-pipe at the thinnest edges only, with great difficulty. It is composed of a variety of things, viz., silica, magnesia, lime, alumina, peroxide of iron and of manganese, oxide of chrome, water and potash.

Where Found.

THE Jade, also called the Nephrite, is found in Egypt, Corsica, North America, New Zealand and China.

Its Price and Uses.

IN India, China and Turkey, the Jade is carved into dagger and sword-handles, ornamental vases, cups, &c., and generally studded with precious

stones. The color best liked is the pale, greenish-grey, good specimens of which often fetch a high price. Japan sends out to Europe a large quantity of ornamental things made of this stone and the New Zealanders carve it into spear and axe-heads. The soft Jade, which is a kind of stearite or soap-stone is sometimes sold for the real Jade, but even the uninitiated can make out the difference by its inferior hardness.

Medicinal Properties.

THE word Nephrite (another name for the Jade) is derived from a Greek word, which means a kidney, from the supposition that the stone had the virtue of healing all diseases of that organ.

THE MOCHA-STONE.

THE Mocha-stone, otherwise called the Mocha-stone, is a variety of Quartz containing "infiltrated dendritic oxides of manganese and iron, which give it the appearance of containing vegetable remains."

It is so called on account of its being found in Mocha, in Arabia. Some people say that the name is only a corruption of moschas, or moss-stone.

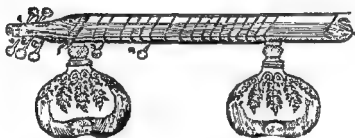
name of "Schorl," from a village where it is found in large quantities. It was first brought to Europe from Ceylon by the Dutch. The earliest record on this stone is to be found in a book published in Leipzig in 1707, called "Curious Speculations of Sleepless Nights." Formerly, the German Jews were the only persons who could be found to purchase the stone. The *Tourmaline* is now sold under a variety of names, owing to the advantage it has of possessing a diversity of colors. But it can be distinguished from other stones by its acquiring magnetic properties when subjected to heat.

THE CINNAMON-STONE.

THIS stone has been spoken of under the heading of "Garnet;" (page 473).

THE VIOLET-RUBY.

(See page 231.)



पौराणिकमतानुसारलोत्पत्तिविवरणम् ।

सुत उवाच ।

मूषम् ।

वस्मि परीक्षां रत्नानां बलो नामासुरीभवत् ।

इन्द्राद्या निर्जितास्तेन निर्जेतुं तैर्न शक्यते ॥ १० ॥

वरव्याजेन पशुतां याचितः स सुरैर्मखे ।

बलो ददौ स्वपशुतामतिसत्त्वो मखे हतः ॥ ११ ॥

पशुवत् स विशेत् सम्भे स्ववाक्याशनियन्त्रितः ।

बलो लोकोपकाराय देवानां हितकाम्यया ॥ १२ ॥

पौराणिकीमतके अनुसार रत्नोकी उत्पत्ति कहते हैं ।

सुतजी बोले ।

सृजमा ।

- रत्नोकी परीक्षा मैं कहते हैं। पूर्वही बल नाम करके
• एक असुर भया। उछे इन्द्र आदि देवोंका जित लिया,
लेकिन वह ऐसा था, की इन्द्र आदि नहि जित सके। १०।

तब देवता सब कोष्ट छल करके बलासुरके निकट
यही वर प्रार्थना किये, की तुम हमारे सबके यज्ञमे पशु
छो, बलासुर देवता सबको सो वर देके देवतोकी यज्ञमे
मारा गया। ११।

सो बलासुर अपने वाक्यसे बहू होकर लोकके और
देवता सबके हितका वरे पशु होकर धाम्नामे प्रवेश
किया। १२।

The Genesis of Gems according to Purānas.

TRANSLATION.

Sūta saith.

10. I am going to describe the way of testing gems. There was an *asura*,* in days of yore, named *Vala*. He is said to have routed Indra and the other gods, and to have proved invincible by them.

11. The wily gods begged of their antagonist the boon that he metamorphosed himself into their sacrificial beast. The puissant *asura* granted their prayer, and thus met his end.

12. Having been entangled in his own promise, he became a beast and entered into a pillar, purely actuated by motives of benevolence to the gods.

পৌরাণিকমতে রত্নোৎপত্তিবিবরণ ।

অহবাদ ।

হত বলিয়াছিলেন ।

আমি রত্ন সমুদায়ের পরীক্ষা বলিতেছি । পূর্বাকালে বল নামে এক অসুর ছিল, ইন্দ্রাদি দেবগণ তাহার নিকট পরাভূত হন, কিন্তু তাঁহারা তাহাকে পরাজয় করিতে পারেন নাই । ১০ ।

দেবতারা ছল কথিয়া বলাসুরের নিকট এই বর প্রার্থনা করেন যে, তুমি আমাদের যজ্ঞে পশু হও, অতি প্রবল-প্রতাপ বলাসুর দেবতাগণকে সেই ববই দিয়া যজ্ঞে বিনষ্ট হয় । ১১ ।

সেই বলাসুর আপনার বাক্যরূপ অশনিতে নিযুক্তিত হইয়া লোকের ও দেবতাদিগের হিতের নিমিত্ত পশু হইয়া স্তম্ভমধ্যে প্রবেশ করে । ১২ ।

* Compound of *a* (not—non) and *asura* (god). It signifies an adversary of the gods. Divested of figure, and read in the light of Sanskrit Philology, the epithet would mean an aboriginal person, as distinguished from an Aryan.

मूषम् ।

नस्य सत्त्वविशुद्धस्य सुविशुद्धेन कर्मणा ।

कायस्यावयवाः सर्वे रत्नबीजत्वमाययुः ॥ १३ ॥

देवानामथ यक्षाणां सिद्धानां पवनाग्निनां ।

रत्नबीजमयं प्राञ्जः समष्टानभवत्तदा ॥ १४ ॥

तेपाञ्च पततां वेगादिभानेन विहायसा ।

यद्यत् पपात रत्नानां बीजं क्वचन किञ्चन ॥ १५ ॥

महोदधौ सरिति वा पर्वते काननेऽपि वा ।

तत्तदाकरतां यातं स्थानभाषेयगौरवात् ॥ १६ ॥

तेषु रक्षोविषव्यालव्याधिप्लान्यघहानि च ।

प्रादुर्भवन्ति रत्नानि तथैव विगुणानि च ॥ १७ ॥

तद्भजमा ।

सो पविषमनका सब अङ्ग अपने उत्तम कर्मके फलसे रत्नोका बीजस्वरूप भयो, अर्थात् उसको अङ्ग प्रत्यङ्गसे सब रत्न उत्पन्न भयो । १३ ।

पण्डित लोक कहते हैं, की वही महात्माही देवता, यक्ष, सिद्ध लोक और साप सकलका भोग्य रत्नका बीजका रूप भया । १४ ।

आकाश पथसे अति द्रुत पतित सो असुरका सो सब अङ्गका जो जो अंश महासमुद्र, नदी, पर्वत और काननके जो कोई स्थानमें पड़े, सो सब स्थान रत्नोका उत्पत्तिका स्थान भये । १५ । १६ ।

तिस सब स्थानमें जो सब रत्न भये, सो सबमें कोई राक्षस, विष, साँप, व्याधि और पापका नाश करनेवाला भये और कोई दुःख देनेवाले भये । १७ ।

TRANSLATION.

13. By virtue of his merit, all the members of the body of this miracle of virtue became the germs of gems.

14. It is believed by the authorities that he was the source of all the gems that embellish gods, *jakshas*, *siddhas* and *pannagas*.*

15—16. Whirled through the air, wherever the parts of his body fell, in oceans, rivers, mountains and forests, the places were converted into mines of precious stones.

17. Some of these are destructive to demons and snakes, are antidotes to poison and disease, cleanse men from sin, and are pure. The rest are evil and defective.

অনুবাদ।

সেই বিশুদ্ধচেতার সমুদায় অবয়ব স্বীয় বিশুদ্ধকর্মফলে রত্নবীজরূপে প্রাপ্ত হয়, অর্থাৎ তাহার অঙ্গ প্রত্যঙ্গেই সমুদায় রত্ন উৎপন্ন হয়। ১৩।

পণ্ডিতেরা কহেন, এই মহাত্মাই দেবতা, যক্ষ, সিদ্ধ ও পন্নগ সকলের ভোগ্য রত্ন সমুদায়ের বীজস্বরূপ। ১৪।

আকাশপথে অতি দ্রুতবেগে পতিত তাহার সেই সকল অবয়বে যে যে অংশ মহাসমুদ্র, নদী, পর্বত ও কাননের যে কোন স্থানে পতিত হয়, তাহার সেই অঙ্গ-মাহাত্ম্যে সেই সমুদায় স্থান রত্নের আকরে পরিণত হয়। ১৫। ১৬।

সেই সকল আকরে রাক্ষস, বিব, সর্প, ব্যাধি ও পাপের বিনাশক বিশুদ্ধ এবং অমঙ্গলজনক সন্দোষ রত্নসমূহও প্রাপ্ত হইত হয়। ১৭।

* Extra-classes of human and ultra-human beings.

मूलम् ।

तस्यास्थिलेशो निपपात येषु
 सुवः प्रदेशेषु कथञ्चिदेव ।
 वज्राणि वज्रायुधनिर्जिगीषो-
 भवन्ति नानाकृतिमन्ति तेषु ॥ १८ ॥
 दिवाकरस्तस्य महाभञ्जितो
 महासुरस्योत्तमरत्नवीजं ।
 अहम् गृहीत्वा चकितं प्रतस्थे
 निस्त्रिंशतीलेन नभस्तलेन ॥ १९ ॥
 जेवा सुराणां समरेषु जस्रं
 वीर्याविलेपोद्गतमानसेन ।
 लङ्काधिपेनार्द्धपथं समेत्य
 स्वर्भानुनेव प्रसभं निरुद्धः ॥ २० ॥

तर्जमा ।

सो इन्द्रका जितनेवाला महासुरका शरीरका हाड़
 पथियोंके जो जो अगहपर पड़े, सो सब स्थानमें नाना
 आकृतिविशिष्ट हीरा उत्पन्न भये । १८ ।

सूर्यप्रदेय उत्तम रत्नोंका बीजस्वरूप सो भविष्यमाणा
 महासुरका रुधिर लय करके शणित तलवारके समान विशुद्ध
 नीलवर्ण आकाशपथमें चकित होकर जाता है । १९ ।

उस समयमें देवतागणको जितनेवाला बड़ा पराक्रमी
 लङ्काके अधिपति रावण आयाकरके बीच, पथमें सूर्यको
 राजके भाषिक रोक देते भया । २० ।

TRANSLATION.

18. Wherever the bones of this conqueror of Indra fell, they were changed into diamonds of various shapes.

19—20. The glorious Sun* was watchfully journeying through the firmament, so deliciously blue like the sword, with the blood of this mighty *asura* (which contained the germs of precious stones), when that vanquisher of the gods, the ruler of Lanká,† elated by power, obstructed the god's course, while half-way, like Ráhu.‡

অহবান ।

সেই ইন্দ্রনির্ধেতা মহাহিরের অস্থিখণ্ড পৃথিবীর যে যে স্থানে পতিত হইয়াছিল, সেই সেই স্থানেই নানা আকৃতি-বিশিষ্ট বহু উৎপন্ন হয় । ১৮ ।

সূর্য্যদেব উত্তম রত্নের বীজস্বরূপ সেই মহামহিম মহাহিরের শোণিত গ্রহণপূর্ব্বক করবালের স্থায় বিশুদ্ধ নীলবর্ণ আকাশপথে সচকিতভাবে গমন করিতেছিলেন । ১৯ ।

সেই সময়ে দেবতাগণের জ্ঞেতা বলবীৰ্য্যোত্তম লঙ্কাধিপতি রাবণ অর্দ্ধপথে সূর্য্যদেবকে রাহুর স্থায় অবরোধ করিল । ২০ ।

* In Hindu Mythology, the Sun is conceived as a god.

† Rávana, Ceylon.

‡ Ráhu is the enemy of the Sun. The eclipse is considered by the Hindus as effected by Ráhu, who devours the Sun.

मूषम् ।

तत् सिंहलीचारुनितम्बविम्ब-
विक्षोभितागाधमच्छाङ्गदायां ।

पूगद्गुमावद्वतटद्वयायां

सुमोच सूर्यः सरिदुत्तमायां ॥ २१ ॥

ततः प्रभृति सा गङ्गातुल्यपुष्पफलोदया ।

नाम्ना रावणगङ्गेति पृथिव्यां समुपागता ॥ २२ ॥

ततः प्रभृत्येव च शर्वरीपु

ञ्चलानि रत्नैर्निचितानि तस्याः ।

सुवर्णनाराचशतैरिवान्त-

र्वद्भिःप्रदीप्तैर्निशितैश्च भान्ति ॥ २३ ॥

तद्वज्रमा ।

सूर्यदेव रावणसे अवरोध होकरके सिंहल देशका रमणीगणका वड़े नितम्बकरके क्षोभित, वड़े ऊँदयुक्त, सुपा-
रिका पृष्ठसे सुशोभित केनारायुक्त अतिरमणीय मञ्चा-
नदीमे सो बधिरके निक्षेप किया । २१ ।

तवसे वज्र नदी गङ्गाके समान पुष्पफलप्रदा होकरके
रावणगङ्गा बोली जाती है । २२ ।

तवसे वज्र नदीके तीर सुवर्णके बनाये धनुषके समान
भितर बाहेर प्रकाशमान रत्नसमूहकरके सब राक्षसे शोभा
पाते है । २३ ।

TRANSLATION.

21. Being thus obstructed by Ravana, into a beautiful, large and deep stream, whose waters were swayed by the well-rounded buttocks of the fair ones of Ceylon, and whose banks were lined with goodly betel-nut trees, the Sun let fall the blood which he had been carrying.

22. Since that time the river has become sacred like the Ganges, and has been called the Ravana Gangá.

23. Since then the banks of the river have been shining at night like a well-polished golden bow, thickly studded with gems of various and rare hues.

অনুবাদ ।

সূর্য্যদেব রাবণকর্তৃক অবরুদ্ধ হইয়া সিংহলদেশীয় রমণীগণের নিবিড়নিতম্ববিকোচিত, অগাধ-মহাহ্রদশালিনী ও গুবাকবৃক্ষপরিশোভিত তটদ্বয়বিশিষ্ট অতিরমণীয় মহা-নদীতে সেই গৃহীত শোণিত নিক্ষেপ করিলেন । ২১ ।

তদবধি সেই নদী রংগার স্থায় পুণ্যকল্পপ্রদা হইয়া পৃথিবীতে রাবণগঙ্গা নামে বিখ্যাত হইল । ২২ ।

তদবধি সেই নদীর কূল স্তমার্জিত স্তবর্ণ-নির্ম্মিত ধনুর স্থায় অন্তর্বহিঃপ্রদীপ্ত ব্রহ্মসমূহে ষ্টিত হইয়া প্রতি রজনীতে দীপ্তি পাইতে লাগিল । ২৩ ।

मूलम् ।

तस्यास्तटेपूज्ज्वलचाररागा

भवन्ति तेषु स्फुटपञ्चरागाः ।

सौगन्धिकोत्थाः कुरुविन्दजास्य

महागुणाः स्फाटिकसंप्रसूताः ॥ २४ ॥

कलान्तकालक्षुभिताम्बुराशि-

निर्झादकस्याददितिजस्य नादात् ।

वैदर्भ्यसुतपन्नमनेकधर्षं

शोभाभिरामद्युतिवर्षवीजं ॥ २५ ॥

तस्यैव दानवपतिर्निनदाशुरूप-

प्राष्टट्पयोदरवद्ग्रीतचाररूपाः ।

बदूर्यरत्नमणयो विविधावभासा-

साक्षान् स्फुलिपनिवहा इव सम्प्रभूयुः ॥ २६ ॥

तदुजमा ।

सो रावणगद्गाके तटमे उज्ज्वल, उत्तम लालरङ्ग, सौग-
न्धिकजात, कुरुविन्दवे उत्पन्न और स्फाटिक मणिसे पयदा
ऊये महागुणयान् पञ्चराग उत्पन्न भया । २४ ।

बलाचुरका प्रलयकालमे जिस प्रकार करके महासमुद्रका
अतिगभीर शब्द होते हैं, उसप्रकार ध्वनिसे उत्तम-किरण-
विशिष्ट अतिशोभायुक्त उत्तम रङ्ग देनेवाला अनेक प्रकार
वर्णयुक्त लघुनिया होती भयी । २५ ।

सो दानवपतिके ध्वनिके समान वर्षाकालकी मेघकी
जो ध्वनि है, तिससेभी मनोहर अग्निकणाके समान प्रभा-
सम्पन्न लघुनिया उत्पन्न होती है । २६ ।

TRANSLATION.

24. The shores of the *Rāvana Gangā* produce *Saugandhika*, *Kuruvinḍa*, and crystal-begotten sparkling, beautifully red and highly valuable rubies.

25. At the time of the destruction of *Valdsur*, exquisitely splendid, and many tinted beautiful Cat's-eyes were produced to sounds loud and sublime as the swell and heaving of the ocean.

26. Beautiful Cat's-eyes of many colors, and darting fiery scintillations, were produced in the rainy season, when the deep and awful growl of the heavens seems like the cries of the king of *dānavas*.

অনুবাদ ।

সেই রাবণগঙ্গার তটে হমনোহর রক্তবর্ণ, উজ্জ্বল, সৌগন্ধিকজাত, কুরুবিন্দুসমুৎ ও স্ফটিকপ্রসূত মহাশূল-শালী পদ্মরাগ উৎপন্ন হয়। ২৪।

বলাহরের প্রলয়কালীন উচ্ছলিত মহাসমুদ্রের ধ্বনির ন্যায় অতি গভীর নিনাদে রমণীয় ছ্যতি ও বর্ণের আকর স্বরূপ অতি শোভাযুক্ত নানাবর্ণের বৈদূর্য উৎপন্ন হয়। ২৫।

সেই দানবপতির ধ্বনির অনুরূপ ধ্বনিবিশিষ্ট প্রার্ট-কালীন মেঘের ধ্বনিতে মনোহর রূপশালী ও অগ্নিকণার ন্যায় প্রভাসম্পন্ন নানাবর্ণের বৈদূর্য উৎপন্ন হয়। ২৬।

मूलम् ।

नक्षत्रमालेव दिवो विशीर्णां

दन्तावली तस्य महासुरस्य ।

विचित्रवर्णेषु विशुद्धवर्णां

पयःसु पत्युः पयसां पपात ॥ २७ ॥

सम्पूर्णचन्द्राशुक्लापकान्ते-

मणिप्रवेकस्य महागुणस्य ।

तच्छुक्तिमशु, स्थितमाप बीज-

मासन् पुराण्यन्यभवानि यानि ॥ २८ ॥

यस्मिन् प्रदेशेऽम्बुनिधौ पपात

सुचारुसुक्तामणिरलबीजं ।

तस्मिन् पयस्तोयधरावकीर्णं

शुक्तौ स्थितं भौक्तिकतामवाप ॥ २९ ॥

तद्वज्रमा ।

आकाशसे गिरते नक्षत्रके मालाके समान अति रमणाय
सो दानवपतिके विशुद्धवर्ण दन्तसमूह समुद्रके निर्मल
जलमे गिरते भये । २७ ।

पूर्णमासीके चन्द्रमाकी किरणके समान अतिसुन्दर महा-
गुणशाली मणिका बीजस्वरूप सो दन्तमाला समुद्रके जलमे
पतित होकरके शुक्ति और शङ्ख आदि और और वस्तुमे
प्रवेश किये । २८ ।

मनोहर भौतिका बीजरूप सो दन्तमाला समुद्रका जो
स्थानमे गिरे, उसस्थानका जल सदा मेघकरके आच्छादित
रहते हैं और वही बीज शुक्तिकामे पड़े तो भौति होते
भये । २९ ।

TRANSLATION.

27. The rows of the *asura's* teeth—so white—fell into the translucent waters of the father of streams, like a star-inwrought chain flung from the bosom of the blue deep.

28. The teeth, beautiful in their splendour like the full moon, the germs of all precious stones, entered into oysters, conch-shells, &c.

29. Wherever they fell, the waters were ceaselessly hidden by clouds. The germs entering into oysters shot up into pearls.

অনুবাদ ।

আকাশ হইতে স্থলিত নক্ষত্রমালার ন্যায় অতি রমণীয় সেই মহাস্রবের বিশুদ্ধবর্ণ দন্তাবলী সরিৎপতির নির্মল সলিলে পতিত হইল । ২৭ ।

পূর্ণচন্দ্রের কিরণসমূহের ন্যায় অতি কমণীয়, মহাশুভ-সম্পন্ন মণিপ্রোষ্ঠের বীজস্বরূপ সেই দন্তাবলী জলে পতিত হইয়া শুক্তি ও শঙ্খাদি অন্যান্য পদার্থের মধ্যে প্রবেশ করিল । ২৮ ।

অতি মনোহর মুক্তামণির সেই বীজ জলনিধির যে প্রদেশে পতিত হয়, তথাকার জলরাশি সর্বদাই মেঘাচ্ছন্ন থাকে, সেই বীজ শুক্তিমধ্যগত হইয়া মুক্তারূপে পরিণত হয় । ২৯ ।

मूलम् ।

आदाय शेषस्तथान्वं बलस्य कङ्कणादिपु ।
 चित्तेप तत्र जायन्ते विद्वद्भाः सुमहायुगाः ॥ ३० ॥
 दानवाधिपतेः पिप्पभादाय भुजगाधिपः ।
 द्विधा कुर्वन्निव व्योम सत्वरं वासुकिर्ययौ ॥ ३१ ॥
 स तदा स्वशिरोरत्नप्रभादीप्ते नभोऽव्यधौ ।
 राजतः सुमहानेकः खण्डसेतुरिवावभौ ॥ ३२ ॥
 ततः पक्षनिपातेन संहरन्निव रोदसी ।
 गरुत्मान् पद्मगेन्द्रस्य प्रहर्तुमुपचक्रमे ॥ ३३ ॥

सङ्ग्रहमा ।

वासुकि सी बलामुरका नाडी लयकरके कङ्कणादि
 देशमे निक्षेप किया, तिससे तेह सय देशमे सय गुणकरके
 युक्त मुंगा होते भये । ३० ।

वासुकि बलामुरका पिप्पको लयकरके आकाशमण्डलको
 दोभागके समान ऐसा करके शीघ्र जाते भये । ३१ ।

तिस समयमे शेषजी अपने शिरोरत्नका प्रभावे दीप्ति-
 शाली आकाशमण्डलमे चांदिका बनाया एक बदे सेतुके
 समान प्रकाश पाते भये । ३२ ।

तिसका आगे गरुड़जी अपने पक्षके पातकरके
 देवलोक और पृथिवीको कल्पित करके वासुकिको प्रहार
 करनेके दृढत भये । ३३ ।

TRANSLATION.

30. *Sesha* the snake took the entrails of *Valdsur* and flung them into the country of *Kan-kana*, &c., and hence it is that these countries bring forth rare *Vidrumas*.

31. The monarch of snakes was hastily cutting his aerial way, with the bile of the lord of *dánaras*.

32. The trail which the gem which graced the hood of *Vásuki* painted on the azure deep, looked like a spacious fragment of a silver bridge.

33. Then *Garura*, the king of birds, shook the spheres by spreading his wings, and was going to attack the monarch of snakes.

অনুবাদ ।

শেষ নাগ সেই বলাহরের নাড়ী গ্রহণ করিয়া কঙ্কণাদি দেশে নিক্ষেপ করেন, তাহাতেই সেই সকল প্রদেশে মহা-
গুণসম্পন্ন বিজ্রম জন্মে । ৩০ ।

ভূজগাধিপতি দানবপতির পিত্ত গ্রহণপূর্বক আকাশ-
মণ্ডলকে যেন ছুই ভাগে বিভক্ত করিয়া নহর গমন করিতে
ছিলেন । ৩১ ।

সেই সময়ে বাহুকি আপনার মন্তকস্থিত রত্নপ্রভাতে
প্রদীপ্ত আকাশ সমুদ্রে রক্তনির্মিত একটা অতি প্রশস্ত
খণ্ডসেতুর ন্যায় প্রকাশ পাইয়াছিলেন । ৩২ ।

তাহার পর বিহগরাজ গরুড় নিজ পক্ষপবনে স্বর্ণ
মর্তকে বিকম্পিত করিয়া নাগরাজকে গ্রহণ করিতে উদ্যত
হন । ৩৩ ।

मूलम् ।

सहस्रैव मुमोच तत् फणीन्द्रः

सुरसाद्युक्ततुल्यपादपायां ।

भालिकावनगन्धवासिताया

वरमाणिक्यगिरिरुपत्यकाया ॥ ३४ ॥

तस्य प्रपातसमनन्तरकालमेव

पित्तः पपात सहस्रा वदनात्ततोऽस्य ।

स्थानं क्षितेरुपपयोनिधितोरलेखं

तत्प्रत्ययान्मरकताकरतां जगाम ॥ ३५ ॥

तत्रैव क्षितित् पततसु पित्ता-

दुत्पत्य जग्राह ततो गच्छमान् ।

मूर्च्छापरीतः सहस्रैव घोणा-

रन्द्भयेन प्रमुमोच सर्वं ॥ ३६ ॥

तरुजमा ।

वासुकि गरुड़के भयसे भीत होकरके तिस समयमेभी बलासुरका सो पित्तको गन्धद्वय, शिलारस और मल्लिका-
फुलके गन्धसे युक्त, नानाप्रकारका द्रव्यसे आच्छादित अति-
श्रेष्ठ भाणिक्य पर्वतका समीपमे वाहाइ देते हैं । ३४ ।

गरुड़के आगमनमात्रमे वासुकिके मुखसे सो पित्त
समुद्रके समीपमे गिरता भया, तबसे सो स्थान पान्थेका खान
भया । ३५ ।

तिससमयमे वासुकिके मुखसे जो पित्त गिरते हैं,
तिसको कुच भाग गरुड़ ग्रहण करते भये, तिससे गरुड़को
मूर्च्छा होती भयी, तिस समयमेभी सब पित्त तिसका नासाके
किद्रसे निर्गत होते हैं । ३६ ।

TRANSLATION.

34. Terrified at this, he immediately dropped the bile upon a valley of the celebrated *Mānikya* mountain, hot with the odour of *mallikā* flowers, and containing in its wood of various trees, *gan-dhatrina** and *sildrasa*.†

35. No sooner *Garura* came up than the bile suddenly escaped the mouth of *Vāsuki* and fell on the shores of the ocean. Ever since that place has been a mine of emeralds.

36. At this time, *Garura*, on taking a little of the bile that fell, became insensible, and anon came out all the quantity of the bile through his nostrils.

অম্বাদ ।

সর্পরাজ গরুড়ভয়ে ভীত হইয়া তৎক্ষণাৎ সেই পিত্ত গন্ধতৃণ, শিলারস ও মল্লিকাবনগন্ধে সুবাসিত, নানা পাদপ-পরিবৃত ও অতিশ্রেষ্ঠ মাণিক্য পর্বতের উপত্যকা ভূমিতে পরিত্যাগ করিলেন । ৩৪ ।

গরুড় আগমন করিবামাত্র সেই পিত্ত বাহ্যিকির বদন হইতে সহসা স্থলিত হইয়া সমুদ্রের তীরবর্তী ভূভাগে পতিত হওয়াতে তদবধি সেই স্থান মরকতের আকরে পরিণত হয় । ৩৫ ।

সেই সময়েই বাহ্যিকির বদনভ্রষ্ট পিণ্ডের কিয়দংশ গ্রহণ করাতে গরুড় মুচ্ছিত হইয়া পড়েন এবং তৎক্ষণাৎ সমুদায় পিত্ত তাঁহার নাসারন্ধ্র দ্বারা নির্গত হইয়া যায় । ৩৬ ।

* A kind of fragrant grass.

† A kind of resin.

मूलम् ।

तचाकठोरशुककण्डशिरीशपुष्प-

खद्योतष्टवराहाहलशैवलाना ।

कह्लारशसकभुजङ्गभुजाश्च पञ्च-

प्रान्तत्विषो भरकताः शुभदा भवन्ति ॥ ३७ ॥

यद्यच्च भोगीन्द्रभुजा विमुक्तं

पपात पिन्न दितिजाधिपस्य ।

तस्याकरस्यातितरा स देशो

बुखोपलभ्यच्च गुणैश्च युक्तः ॥ ३८ ॥

तर्जमा ।

तिससेभी शुगेके कण्ड, शिरीषके फुल, जुगनीके पीठ,
नये घाससे आच्छादित भूम, सेवार, कह्लार फुलके पञ्च,
नये घास, सुरालाके पुंरुके अन्तके समान वर्णविशिष्ट अति
कठिन और शुभ फल देनेवाला पान्ना उत्पन्न भये । ३७ ।

गरुड़के मुखसे गिरे ज्ञेय वलासुरका पिन्न जो जो देशमें
गिरे, सो सो देशमें पान्ना होते भये, और सो सब देश अति
दुर्लभ वज्रत गुणयुक्त है । ३८ ।

TRANSLATION.

37. It is for this reason that we find hard and auspicious emeralds resembling the parrot's throat, *sirisa* flower, the glow-worm's back, the fresh green sward, moss, the *kalhara* leaf, tender grass, and, finally, the end of the peacock's tail.

38. Wherever the bile, thus let fall by *Garura*, dropped, emeralds are found. Consequently such countries are valuable and rare.

অনুবাদ ।

তাহাতেই শুককণ্ঠ, শিরীষকুহুম, খদ্যোতের পৃষ্ঠ, নবভূগাছাদিত ভূমি, শৈবাল, কঙ্কালপত্র (হুঁদীফুলের পাতা), নূতন তৃণদল, ও ময়ূরপুচ্ছেব প্রান্তভাগ—এই সকল বস্তুর অনুরূপ বর্ণবিশিষ্ট অতি কঠিন এবং শুভজনক মরকত জন্মে । ৩৭ ।

গরুড়কর্তৃক পরিত্যক্ত বলাহরের সেই পিঠ যে দেশে পতিত হয়, সেই দেশেই মরকত উৎপন্ন হয়, সুতরাং সেই দেশ অতি দুর্লভ ও অত্যন্ত শুণ্যশালী । ৩৮ ।

मूषम् ।

तत्रैव सिंहलवधूकरपल्लवाग्र-

व्यालूनवालसवनीकुसुमप्रवाले ।

देशे पपात दितिजस्य नितान्तकान्तं

प्रोत्फुल्लनीरजसमद्युतिनेत्रयुग्मं ॥ ३९ ॥

तत्प्रत्ययादुभयशोभनवीचिमासा

विस्तारिणी जलनिधेरूपकच्छभूमिः ।

प्रोद्भिन्नकेतकवनप्रतिबद्धलेखा

सान्द्रेन्द्रनीलमणिरत्नयती विभाति ॥ ४० ॥

पतिता या हिमाद्रौ हि त्वचस्तस्य सुरदिपः ।

प्रादुर्भयन्ति ताम्यसु युप्यरागा महायुगाः ॥ ४१ ॥

तर्जमा ।

सिंहल देशका जो ख्यात सिंहल देशका स्त्रीगणकी खेलनेकी बग, समुद्रकी मनोहर तरङ्गमालासे शोभित, फुले जो केतकीका बग, तेहकरके विभूषित समुद्रके तीरमे बलामुरका जो फुले नीलकमल, तैकरे समान अतिमनोहर ओ दोनोनेत्र गिरते भये, तिसमे इन्द्रनील उत्पन्न होता है । ३९ । ४० ।

हिमालय पर्वतमे बलामुरका शरीरका जो क्वेर गिरते भये, तिस उन्नत गुणकरके युक्त पुखराज होते भये । ४१ ।

TRANSLATION.

39—40. The graceful eyes of *Valdsur*, fine as the blue lotus, fell into those woods where the Cingalese fair ones hold their mirth and revelry, which are encircled by the waves of the ocean, and which abound in groves of the cheerful *ketaka*. This place produces sapphires.

41. That spot in the Himálaya on which the skin of *Valásura* fell, produces excellent topazes.

অনুবাদ ।

সিংহল দেশের যে স্থান সৈংহলী রমণীগণের ক্রীড়া-
কানন, সমুদ্রেব মনোহর তরঙ্গমালা-স্থপোভিত, প্রফুল্ল-
কেতকবনবিরাজিত সমুদ্রতীরবর্তী সেই প্রদেশে বলাহরের
প্রক্ষুটিত নীল সরোজ সদৃশ অতি কমণীয় নেত্রযুগল
প্রতিত হয়, তাহাতেই সেই স্থানে-ইন্দ্রনীল উৎপন্ন
হয় । ৩৯।৪০।

- হিমালয় পর্বতে সেই মহাহরের যে স্বর্ক প্রতিত হয়,
তাহাতেই মহাশূলম্পন্ন পুষ্পরাগ জন্মে । ৪১।

मूलम् ।

वायुर्नखान् दैत्यपतेर्घृहीत्वा

चिक्षेप सम्पद्य वनेषु हृष्टः ।

ततः प्रसृतं पवनोपपन्नं

कर्कतं पुण्यतमं पृथिव्यां ॥ ४२ ॥

हिमवदुत्तरे देशे वीर्यं पतितं घुरदिपक्षस्य ।

सम्प्राप्तमुत्तमानामाकरतां भीष्मरत्नानां ॥ ४३ ॥

पुण्येषु पर्वतवरेषु च निम्नगामु

स्थानान्तरेषु च तद्योत्तरदेशगत्वात् ।

संस्थापिताश्च नखरा भुजगैः प्रकाशं

संपूज्य दानवपतिं प्रीयते प्रदेशे ॥ ४४ ॥

दासार्धबागदवमेकलकन्यकादौ

गुञ्जाञ्जनचौद्रच्छणालवर्णाः ।

गन्धर्व्ववह्निक्कदलीसहशवभासा

एते प्रशक्ताः पुलकाः प्रसूताः ॥ ४५ ॥

वर्जमा ।

पवनदेव सो दैत्यराजका हाथका नख लयकरके घर्घयुक्त होकरके वनमे विक्षेप किया, तिससे पृथ्वीमे अति पवित्र कर्कतक मणि होते भये । ४२ ।

हिमालय पर्वतके उत्तर देशमे सो दानवका जो वीर्यं पतित भया, तिससे अति उत्तम भीष्म रत्न होते भये । ४३ ।

सर्पगण बलासुरको पूजा करके उत्तर देशमे जाते जाते अति पवित्र पर्वत, नदी और अन्य अन्य प्रसिद्ध स्थानमे बलासुरका जो पाशोंका नख स्थापन किया, तेसे द्वारका, वीग-दाग और नर्मदा नदीका तीरका देशमे घुंघुचिका मुखका जो काले रङ्ग, तेकरे समान काल रङ्ग, मधु, कमलका नाड़ी, कस्तूरी मृग, चाग और केलेका गाढ़, यह सब वस्तुके समान पुलक रङ्ग उत्पन्न होता है । ४४ । ४५ ।

TRANSLATION.

42. *Pavana** took the nails of the *daitya*'s hands, and with alacrity threw them into a forest. These give birth to clean cymophanes.

43. The seed of the *dánava* fell on the north of the Himálaya, and to it excellent *vismas* owe their origin.

44—45. After having worshipped the lord of *dánavas*, as the snakes were journeying in the north, they planted the nails of his feet in sacred mountains, rivers and celebrated places; and hence it is that Dwáraká, Bagdad, and the shores of the Nerbudda produce garnets resembling the black spot of *gūnjá*, honey, the lotus-stalk, the musk deer, fire, and the plantain tree.

। ৩ :

অহবাদ ।

পবন সেই দৈত্যরাজের হস্তের নখ সমুদায় গ্রহণ করিয়া অতি দ্রুতগতিতে বনমধ্যভাগে নিক্ষেপ করেন, তাহাতেই পৃথিবীতে অতি পবিত্র কর্কটন রত্ন উৎপন্ন হয় । ৪২ ।

হিমালয় পর্বতের উত্তরস্থ প্রদেশে সেই দানবের যে বীৰ্য্য পতিত হয়, তাহাতেই অতি উৎকৃষ্ট ভীষ্মরত্ন জন্মে । ৪৩ ।

ভূজঙ্গমগণ দানবপতিকে পূজা করিয়া উত্তরদেশে গমন করিতে করিতে অতি পবিত্র পর্বত, নদী এবং বিখ্যাত অন্যান্য স্থানে দৈত্যপতির যে পদ নখ স্থাপিত করে, তাহাতেই দ্বারকা, বোগদাদ, ও নর্মদানদীর তীরস্থ দেশে গুঞ্জাগ্রন (কুঁচের মূখের কালিমা), মধু, মৃণাল, কস্তুরীমৃগ, বহি ও কদলীরূক্ষের ন্যায় বর্ণবিশিষ্ট পুন্সক রত্ন জন্মে । ৪৪ । ৪৫ ।

* The *Alpheus* of the Hindu Mythology.

मूलम् ।

उतभुग् रूपमादाय दानवस्य यथेक्षितं ।

नर्मदायां निचिक्षेप किञ्चिद्दीनादिभूतले ॥ ४६ ॥

तन्नेन्द्रगोपकलितं शुक्लवक्त्रवर्णं

संस्थानतः प्रकटपीलुसमानगात्रं ।

मानाप्रकारविहितं रुधिराख्यरत्न-

सुदृढ्य तस्य खलु सर्वसमानमेव ॥ ४७ ॥

कावेरिबिन्धप्रयवनचीननेपालभूमिषु ।

लाङ्गली व्यकिरन्नेदो दानवस्य प्रयत्नतः ।

आकाशगुह्यं तैलाख्यसुतृपन्नं स्फटिकं ततः ॥ ४८ ॥

तद् जमा

अग्निदेव बलासुरके शरीरकी शोभाकी लयकरके नर्मदा नदी और थोड़ी नीचा भूमिमे विक्षेप किये, तिससे इन्द्र-गोप कीटके समान चिह्नगुक्त, शुक्रेके ओष्ठके समान रङ्गदार और फुले फुलके समान आकारविशिष्ट रुधिराख्य नाम रत्न होता है । ४६ । ४७ ।

वासुकि कावेरी नदीका तीरमे बिन्धप्रबन्धतमे, यवनका देशमे, चीन देशमे और नेपालमे बलासुरका नेद विक्षेप करते भये, तिससे तिस मव जगहमे आकाशके समान परिष्कृत तैलाख्यनामक स्फटिक मणि होते भये । ४८ ।

TRANSLATION.

46—47. *Agni* (fire) taking the loveliness and grace of the lord of *dānavas*, dropped it into the Nerbudda and on a low tract, and this has since been producing *rudhirākhyas* spotted like the insect cochineal, red like the upper beak of the parrot, and shaped like the full-blown flower.

48. The king of snakes threw the sweat of the lord of the *dānavas* upon the shores of the Cavery, the Vindya hills, the country of the *Javanas*, China, and Nepaul; and it produces a bright sky-colored crystal named *tailākhyā*.

অম্ববাদ।

অগ্নি দানবাপিত্তির রূপলাবণ্য গ্রহণপূর্বক নন্দদানদী ও কিকিৎ নিম্নভূমিতে নিক্ষেপ করেন, তাহাতেই ইন্দ্র-গোপকীট চিহ্নে চিহ্নিত, শুকপক্ষীর ওষ্ঠের স্থায় রক্তবর্ণ ও প্রস্ফুটিত পুষ্পের স্থায় আকারবিশিষ্ট রুধিরাক্ষ্য নামে রক্ত জন্মে। ৪৬। ৪৭।

ভূজগাশ্লিপতি কাবেরী নদীর তীরবর্তী ভূভাগ, বিক্ষিপ্তপর্বত, যবনদেশ, চীন ও নেপালের ভূমিভাগে যে দানব-পিত্তির মেদ নিক্ষেপ করেন, তাহাতেই সেই সকল প্রদেশে আকাশের স্থায় পরিষ্কৃত তৈলাক্ষ্য নামে স্ফটিক জন্মে। ৪৮।

वज्रस्य वर्णानुसारि वर्णादिकं ।

मूचम् ।

हीरकः पुंनि वज्रोऽस्त्री चन्द्रमणिवरश्च सः ।

स तु श्वेतः स्मृतो विप्रो लोहितः क्षत्रियो मतः ।

पीतो वैश्योऽसितः शूद्रश्चतुर्वर्णात्मकश्च सः ॥ ४६ ॥

विप्रः सोऽपि रसायनेषु बलवानष्टाङ्गसिद्धिप्रदो

राजन्यसु नृणा बलीपलितजिन्मृत्युं कथेदञ्जसा ।

द्रव्याकर्षणसिद्धिदसु सुतरा वैश्योऽयं शूद्रो भवेत्

सर्वव्याधिरस्तदेव कथितो वज्रस्य वर्णं गुणः ॥ ५० ॥

हीरेका वर्णके अनुसार जातिविभाग आदि कहते हैं ।

संज्ञमा ।

हीरक शब्द निम्न पुंलिङ्ग है, लेकिन वज्र शब्द पुलिङ्ग और नपुंसककालिङ्ग दोनों लिङ्गभी होता है, जिसको चन्द्रमणि कहते हैं । हीरा उज्जर होनेसे ब्राह्मण वर्ण, लालरक्त होनेसे क्षत्रिय वर्ण, पीलारक्त होनेसे वैश्य वर्ण और काला रक्त होनेसे शूद्र वर्ण होता है । ४६ ।

ब्राह्मणवर्ण हीरा रसायन कार्यमें अति प्रशस्त और प्रभुत्व, अमात्य, मित्र, धन, राज्य, कोट, सेना और पुरबासी आदमी, वर अष्टाङ्गका सिद्धि देनेवाला; क्षत्रियवर्ण हीरा दृढता और अकालमृत्युका भय हरण करता है; वैश्यवर्ण हीरा समुदाय द्रव्यको देनेवाला है और शूद्रवर्ण हीरा सब व्याधिका विनाश कर्ता है । ५० ।

Division of Diamonds into Castes.

TRANSLATION.

49. The word *hiraka* (diamond) is always masculine; *vajra*, both masculine and feminine, and it is another name for *chandra-mani* (moon-stone). A white *vajra* is a Brahmin, a red one is a Kshatriya, a yellow one is a Vaishya, and a black one is a Sûdra

50. The Brahmin diamond (*vajra*) is very useful in chemical operations, and brings about the acquisition of lordship, friends, courtiers, wealth, kingdom, forts, armies, and good luck to one's family. A Kshatriya diamond wards off old age and premature death; a Vaisya one crowns every endeavour after acquisition with success; while a Sûdra one is a panacea.

হীরকের বর্ণানুসারে জাতিবিভাগাদি ।

অনুবাদ ।

হীরক শব্দ নিম্ন পুংলিঙ্গ, কিন্তু বজ্র শব্দ পুংলিঙ্গ ও স্ত্রীলিঙ্গ উভয় লিঙ্গই হইয়া থাকে এবং তাহাকেই চন্দ্র-মণি বলে । বজ্র স্বেতবর্ণ হইলে বিপ্রবর্ণ, লোহিতবর্ণ হইলে ক্ষত্রিয়বর্ণ, পীতবর্ণ হইলে বৈশ্যবর্ণ এবং কৃষ্ণবর্ণ হইলে শূদ্রবর্ণ বলিয়া পরিগণিত হয় । ৪৯ ।

ব্রহ্মবর্ণ বজ্র বসায়ন কার্যে অতি প্রশস্ত ; ও প্রভুত্ব, অমাত্য, সূহৃৎ, ধন, রাজ্য, দুর্গ, সৈন্য ও পৌরবর্ণ এই অষ্টাঙ্গ-স্রেব সিদ্ধিদাতা ; ক্ষত্রিয়বর্ণ বজ্র সমুদায়গণের জবা ও অকাল-মৃত্যু হরণ করে ; বৈশ্যবর্ণ বজ্র সমুদায় দ্রব্যাহরণে সিদ্ধিপ্রদ এবং শূদ্রবর্ণ বজ্র সর্বপ্রকার ব্যাধি বিনাশ করে । ৫০ ।

वज्रस्य लिङ्गभेदः ।

मूलम् ।

पुंस्त्रीनपुंसकाद्यैरे लक्षणैवाथ लक्षणैः ।
 सदृक्ताः फलसम्पूर्णस्तिवोयुक्ता दृक्तराः ।
 पुरुषास्ते समाख्याता रेखाविन्दुविवर्जिताः ॥ ५१ ॥
 रेखाविन्दुसमायुक्ताः पदस्राक्ते स्त्रियः स्मृताः ।
 विकोणाथ सुदीर्घाथ ते विज्ञेया नपुंसकाः ॥ ५२ ॥
 तेषु स्युः पुरुषाः श्रेष्ठा रसवन्धनकारिणः ।
 स्त्रियः कुर्वन्ति कायस्य कान्तिं स्त्रीणां सुखप्रदाः ।
 नपुंसकास्त्वयीर्याः स्युरक्षमाः सत्यवर्जिताः ॥ ५३ ॥

हीराका लिङ्गभेद कहते हैं ।

तर्जमा ।

प्रकारभेदसे हीरा पुरुष, स्त्री और नपुंसक, यही तिन जाति होते भये, विशेष विशेष लक्षणके द्वारा यह सब जाना जावे । उत्तम गोलाकार, नाना शुभलक्षणयुक्त, अति तेजस्वी कदमे बड़ा और चिर और छिटाकरके वर्जित हीरा पुरुषजातिके बीचमे गिणती है । ५१ ।

चिर और छिटाकरके युक्त, छ-कोणविशिष्ट हीरा स्त्रीजातिका बीचमे और तिनकोणा बद्धत लम्बा हीरा नपुंसक जातिके बीचमे गणना होता है । ५२ ।

यह तिन जातिका हीराका बीचमे पुरुषजाति हीरा अति प्रसन्न और रमायन कार्यमे अति श्रेष्ठ; स्त्रीजाति हीरा देहमे शोभा देता है और स्त्रीगणको सुख देनेवाला और नपुंसकजाति हीरा धीर्यप्रदानि, दुर्बल और अभिप्रायको नाम करनेवाला है । ५३ ।

Distinction of Gender.

TRANSLATION.

51. Diamonds are divided into masculine, feminine, and neuter gender, according to character. Each class is distinguished by peculiar marks. A finely circular diamond, possessing happy signs, highly lustrous, large, and free from *rekhá*, *vindu*, &c., is masculine.

52. A six-cornered diamond marked with *rekhá*, *vindu*, &c., is feminine; and a very large triangular diamond is neuter.

53. Of these, the masculine kind is the best, and very useful in chemical operations. A feminine diamond brings grace, and is very auspicious to women, but a neuter diamond is destructive of energy, and brings weakness and disappointment.

হীরকের লিঙ্গভেদ ।

অনুবাদ ।

প্রকারভেদে হীরক পুরুষ, স্ত্রী ও নপুংসক এই তিন জাতীয় হইয়া থাকে, বিশেষ বিশেষ লক্ষণদ্বারা তাহা পরিজ্ঞাত হওয়া যায় । উত্তম গোলাকার, নানা শুভ লক্ষণাক্রান্ত, অতি তেজস্বী, আকাবে বৃহৎ ও রেখাবিন্দু-বিবর্জিত হীরক পুরুষজাতিমধ্যে গণনীয় । ৫১ ।

রেখাবিন্দুবিশিষ্ট ও ষট্‌কোণযুক্ত হীরক স্ত্রীজাতিমধ্যে এবং ত্রিকোণসম্পন্ন ও অতি দীর্ঘাকার বহু নপুংসকজাতিমধ্যে গণ্য । ৫২ ।

এই তিন জাতির মধ্যে পুরুষজাতীয় হীরক অতি প্রশস্ত ও রসায়নকার্য্যে অতি শ্রেষ্ঠ; স্ত্রীজাতীয় হীরক দেহের লাবণ্য-বৃদ্ধিকারক ও রসগীর্গণের পক্ষে অতি সুখপ্রদ এবং নপুংসকজাতীয় হীরক বীৰ্য্যহানিকর, হৃৎকলকারক ও অতি লায়-স্বাসকারী । ৫৩ ।

मूषम् ।

स्त्रियः स्त्रीभ्यः प्रदातव्याः क्लीवं क्लीवे प्रयोजयेत् ।
सर्वेभ्यः सर्वदा देयाः पुरुषा वीर्यवर्द्धनाः ॥ ५४ ॥

रत्नमारण्यविधिः ।

शुद्धतुल्येन माणिक्यं जयन्तया मौक्तिकं तथा ।
विद्रुमं चारवर्गेण तार्क्षं गोदुग्धतस्तथा ॥ ५५ ॥
मुष्परागश्च सन्धानैः कुलत्पक्कायसंयुतैः ।
तण्डुलीयज्जलैर्वस्त्रं नीलं नीलरसेन च ।
रोचनाभिश्च गोमेदं वैदूर्यं चिफलाजलैः ॥ ५६ ॥

तरङ्गमा ।

स्त्रीजाति हीरा स्त्रीगणके, नपुंसकजाति हीरा नपुंसकके
और पुरुषजाति हीरा सर्वके देना शुभजनक है ॥ ५४ ॥

रत्नका भारण्येका उपाय कहते हैं ।

चन्द्ररसके संयोगसे माणिक्य, जयन्तीपक्के रससे मोति,
चारसंयोगसे मुंगा और गौके दुग्धसे पाप्मा शोधित होता
है ॥ ५५ ॥

उर्दूकौ दालके कायमे संयुक्त काश्मिरका संयोगसे मुष्पराज,
छोटे आमलोनीके शकके रससे हीरा, नीलके रससे नीला,
गोरोचनासे गोमेद, आमसा, हररा और बहेदा, यह
तिनोके रससे समुनिया संशोधित होता है ॥ ५६ ॥

TRANSLATION.

54. A feminine diamond is auspicious to women, a neuter diamond, to impotent people, while a masculine diamond is useful to all.

The Process of Refining Gems.

55. Acid water refines rubies; the juice of the *jayanti* leaf, pearls; ashes, *vidrumas* and the milk of cows, emeralds.

56. The gruel of *kulathya kalāya* refines the ruby; the juice of the little *natiya* thorn, the diamond; blue water, the sapphire; the urine of cows, the *gomeda* (agate); and the water of *trifald*, the *vaidurjya*.

অম্ববাহ ।

স্ত্রীজাতীয় হীরক স্ত্রীলোকদিগের, নপুংসকজাতীয় হীরক নপুংসকদিগের এবং পুরুষজাতীয় হীরক সকলের পক্ষে শুভজনক । ৫৪ ।

রত্নশারণবিধি ।

অল্পবসসংযোগে মানিক্য, জয়ন্তীপত্রের রসে মৃত্তা, কারসংযোগে বিজ্রম, গোদুগ্ধে মরকত শোধিত হয় । ৫৫ ।

কুলথ কলাইরের কাথসংযুক্ত কাঞ্জিক সংযোগে পুষ্পরাগ, ক্ষুদ্রনটিয়ার রসে হীরক, নীলের রসে ইন্দ্রনীল, গোদোচনায় গোমেদ এবং ত্রিফলাজলে বৈদূর্য সংশোধিত হয় । ৫৬ ।

कस्यचिन्मते ।

मूषम् ।

लकुचद्रवसंपिष्टशिलागन्धकतालकैः ।

वर्जं विनान्यरत्नानि म्रियन्तः पृष्ठेन तु ॥ ५७ ॥

कस्यचिन्मते ।

स्नेहयेद्दोलिकायन्त्रे जयन्तः सूरसेन च ।

माणिक्यप्रवालानि यामैके शोधितं भवेत् ॥ ५८ ॥

कस्यचिन्मते ।

कुमार्यां तण्डुलीयेन स्नानेन च निषेचयेत् ।

प्रत्येकं सप्तवारं च तप्ततप्तानि कृतस्रजः ॥ ५९ ॥

मौक्तिकानि प्रवालानि तथा रत्नान्यशेषतः ।

क्षणात् विविधवर्णानि म्रियन्ते नात्र च शयः ॥ ६० ॥

किसको मतमें ।

तरजमा ।

मादारके रस, मन शिला, गन्धक और हरताल, यह चारोंफों एकच करके उसमें, सवाय हीरा अन्य सब रत्नों भिजायकरके आठ घेर समुद्रित करके पाक करनेसे वह सब रत्न चशोधित होते हैं । ५७ ।

किसको मतमें ।

जयन्तीके रसमें मिश्रित करके एक पहर काल दोलिका यन्त्रमें (कोई वस्तुको कापड़े में बांधकरके उपर रसीधे भुलाये, तिसके तरे आगको धरवे, उससे वह जर जाय, बहकों दोलिका यन्त्र फटते हैं) पाक करनेसे माणिक्य, मोति और मुंगा आदि सब रत्न शुद्ध होते हैं । ५८ ।

किसको मतमें ।

घिटकुमारी, छोटे आमलोंनी शाकधे रस, स्नानका दुध, यह वस्तुके एक एक वस्तुधे सात सात घेर भिजायकरके सात सात घेर ताप देनेसे सब रत्न शोधित होते हैं । ५९ । ६० ।

TRANSLATION.

57. After mixing up (according to some) the juice of the *Middara*, *Manahsilā*, sulphur, and *haritāl*, one should boil them in *putpāk* eight times: every other gem except the diamond is thus refined. ;

58. According to others, rubies, pearls, corals and other gems are refined by boiling them for a *prahara* in a vessel containing the juice of *jayanti*, hung up over a fire.

59—60. According to others, all gems are refined by steeping and boiling them thrice seven times respectively in the juice of *ghritakumārī*, little *natiyā* thorn, and the milk from human teats.

অহবান।

কাহার মতে।

মান্দারৈব রস, মনঃশিলা, গন্ধক ও হরিতালসংযোগে আট বার পুটপাকে পাক করিলে হীরক ভিন্ন অন্যান্য সমুদায় রত্ন পরিশোধিত হয়। ৫৭।

কাহার মতে।

জয়ন্তীরস মিশ্রিত করিয়া এক প্রহরকাল দোলিকা-বস্ত্রে (কোন বস্ত্র বস্ত্রাদি দ্বাৰা বদ্ধ করিয়া ঝুলাইয়া নিম্নে তাপ দেওয়াযে দোলিকা-যন্ত্র বলে) পাক করিলে মাণিক, মুক্তা ও প্রবালাদি রত্ন সমুদায় সংশোধিত হয়। ৫৮।

কাহার মতে।

যতকুমারী, ক্ষুদ্রনাট্যার রস ও স্তনদুগ্ধ এই তিন দ্রব্যের প্রত্যেকেতে সাত বার করিয়া ভিজাইয়া সাত বার করিয়া তাপ দিলে সমুদায় রত্নই সংশোধিত হয়। ৫৯। ৬০।

रत्नानां साधारणगुणाः ।

मूत्रम् ।

सुक्ताविद्रुमवक्त्रेन्द्रवैदूर्यस्फटिकादिकं ।

मणिरत्नं सरं सर्व्वं कपायं स्वादु शीतलं ॥ ६१ ॥

माणिक्यस्य विशेषगुणाः ।

माणिक्यं मधुरं खिद्यं मरुत्पित्तप्रणाशनं

रत्नप्रयोगे विज्ञातं रसायनकरे परं ॥ ६२ ॥

मौक्तिकस्य विशेषगुणाः ।

मौक्तिकस्य मधुरं सुशीतलं

दृष्टिरोगशमनं विषापहं ।

राजयक्ष्मपरिकोपनाशनं

क्षीणवीर्यप्रबलपुष्टिवर्द्धनं ॥ ६३ ॥

रत्नसमुदायकी साधारण गुण कहते हैं ।

तद्वत्तमा ।

मोति, मुंगा, हीरा, नीलम, लज्जुनिया और स्फटिक
आदि सब रत्न दास्यकारक, कपायरस, स्वादु और शीतल
हैं । ६१ ।

माणिक्यका विशेष गुण कहते हैं ।

रत्नतत्त्वमे जाना जाता है, की माणिक्य मधुररस, शीतल,
वायुपित्तका नाश करनेवाला और रसायनमे अति प्रशस्त
है । ६२ ।

मौक्तिकका विशेष गुण कहते हैं ।

मोति मधुररस, अतिशीतल, नेत्ररोगका, विषका,
यक्ष्मा रोगका, नाश करनेवाला और दुर्बल शरीरको
वीर्य, बल और पुष्टि देते हैं । ६३ ।

TRANSLATION.

*General Properties of Gems, according to
Sanskrit Medical Science.*

61. Pearl, coral, diamond, sapphire, the cat's-eye, crystal and other gems are laxative, astringent in taste, palatable and cool.

Particular Properties of the Ruby.

62. The Science of Gems has it that ruby is sweet, cool, specific for imperfect oxidation and biliousness, and very valuable in chemical operations.

Particular Properties of the Pearl.

63. The Pearl is sweet in taste, very cool, and specific for eye-diseases, cures poisoning and atrophy, and brings strength and vigor to weak limbs.

অনুবাদ ।

সংস্কৃত বৈদ্যক শাস্ত্রমতে রত্নসমূহাদয়ের সাধারণ গুণ ।

মুক্তা, বিজ্ঞান, হীরক, ইন্দ্রনীল, বৈদূর্য ও স্ফটিকাদি
সমূহায় রত্নই সারক, কষায়, স্বাদু ও শীতল । ৬১ ।

মাণিক্যের বিশেষ গুণ ।

রক্ততন্বে পরিজ্ঞাত হওয়া যায় যে, মাণিক্য মধুর, স্নিগ্ধ,
বায়ুপিপ্তনাশক এবং রসায়নে অতি প্রশস্ত । ৬২ ।

মৌক্তিকের বিশেষ গুণ ।

মুক্তা মধুর, অত্যন্ত শীতল, চক্ষুরোগনাশক, বিষাপহ,
রাজযক্ষ্মা রোগের বিশেষ উপকারী এবং ক্ষীণ ব্যক্তিদিগের
বীর্য, বল ও পুষ্টিবর্ধন করে । ৬৩ ।

मूलम् ।

गोमेदस्य विशेषगुणाः ।

गोमेदोऽस्य उष्णश्च वातकोपविकारनुत् ।

दीपनः पाचनश्चैव धृतोऽयं पापनाशनः ॥ ६४ ॥

गुप्परागस्य विशेषगुणाः ।

गुप्परागोऽस्य शीतश्च वातजिहीपनः परः ।

यशः त्रियश्च प्रज्ञाश्च धारणात् कुरुते नृणा ॥ ६५ ॥

प्रवालस्य विशेषगुणाः ।

प्रवालो मधुरश्चास्यः कफपित्तादिदोषनुत् ।

वीर्यप्रकान्तिकरः स्त्रीणां धृतो मज्जलदायकः ॥ ६६ ॥

तर्जमा ।

गोमेदका विशेष गुण कहते हैं ।

गोमेद मणि अम्लरस, शरीरको ताप देनेवाला, वायुके जो कोप, तिसको नाश करता है, उदरानिका दृढ़ि, अन्नको परिपाक करनेवाला और धारण किहेपर पापनाश होता है । ६४ ।

गुप्पराजका विशेष गुण कहते हैं ।

गुप्पराज अम्लरस, शीतल, वायुका नाश, अग्निका दृढ़ि करनेवाला और धारण किहेपर यश, लक्ष्मी, अभिज्ञता लाभ होता है । ६५ ।

मुंगाका विशेष गुण कहते हैं ।

मुंगा अम्लमधुररस, कफपित्तदोषका नाश करनेवाला, यलकारी, शरीरके शोभा देनेवाला और धारण करनेसे स्त्रीजनको मज्जल देता है । ६६ ।

TRANSLATION.

Particular Properties of the Zircon.

64. The Zircon is sour, heating, and curative of unhealthy oxidation, sharpens the appetite, helps digestion, and takes away sin.

Particular Properties of the Topaz.

65. The Topaz is sour, cool, and curative of abnormal oxidation, causes appetite, and brings fame, wealth and wisdom.

Particular Properties of the Coral.

66. The Coral is sour, sweet, specific for cold and biliousness, nutritious, and grace-imparting; and the wearing of it is very beneficial to women.

অম্বাদ ।

গোমেদের বিশেষ গুণ ।

গোমেদ নগি অন্নবস, উষ্ণকাবক, বায়ুকোপবিনাশক, জঠরাগ্নির উদ্দীপক, পরিপাককারক এবং ধারণে পাপনাশক । ৬৪ ।

পুষ্পরাগের বিশেষ গুণ ।

পুষ্পরাগ অন্নবস, শীতল, বায়ুনাশক, অগ্নি-বৃদ্ধিকারক এবং ধারণে বশ, লক্ষ্মী, অভিজ্ঞতা প্রদান করে । ৬৫ ।

প্রবালের বিশেষ গুণ ।

প্রবাল অন্নমধুবস, ককপিত্তদোষনাশক, বলকারী, কান্তিপ্রদ এবং ধারণে দ্রীলোকদিগেব পক্ষে অতি মঙ্গলদায়ক । ৬৬ ।

मूत्रम् ।

वज्रस्य विशेषगुणाः ।

वज्रन्तु पद्मरसोपेतं सर्वरोगापहारकं ।

सर्वमिष्टमनं सौख्यं देहदार्यं रसायनं ॥ ६७ ॥

इन्द्रनीलस्य विशेषगुणाः ।

नीलः सतिक्तकोष्णश्च कफपित्तानिलापहः ।

यो धृतस्तु शरीरस्य सौरिमङ्गलदायकः ॥ ६८ ॥

राजवर्त्तस्य विशेषगुणाः ।

राजवर्त्तो मृदुः क्षिप्तः शिशिरः पित्तनाशनः ।

सौभाग्यं कुरुते नृणां भूषणेषु प्रयोजितः ॥ ६९ ॥

तरुजमा ।

हीरेका विशेष गुण कहते हैं ।

हीरा मधुर आदि छप्रकारको जो रस, तेहकरके युक्त है, सम्पूर्ण रोग और सब प्रकारका अजीर्ण दोषका नाश करता है, सब प्रकारका सुख देता है, शरीरके दृढता करते है और रसायनमे अति उत्तम । ६७ ।

नीलाका विशेष गुण कहते हैं ।

नीला तीतरस, उष्ण, कफ, पित्त और वायु, यह तिनोका नाश करता है, धारण किछेपर अनिका दोषका नाश करता है । ६८ ।

राजवर्त्तका विशेष गुण कहते हैं ।

राजवर्त्त मणि कोमल, क्षिप्त, शीतल, पित्तका नाश करनेवाला और भूषणके सहित अङ्गमे धारण किछेपर सब मनुष्यके सौभाग्य दृढि करता है । ६९ ।

TRANSLATION.

Particular Properties of the Diamond.

67. The Diamond combines all the six tastes, cures every kind of disease, is good in indigestion, is a blessing, brings robustness, and is very useful in chemical operations.

Particular Properties of the Sapphire.

68. The Sapphire is bitter, warm and good in cold and biliousness, and alleviates the rage of *sani** when worn

Particular Properties of the Lapis lazuli.

69. The Lapis lazuli is tender, deliciously cool, and curative of biliousness, and is auspicious

অম্বাদ ।

হীৰকেৰ বিশেষ গুণ ।

হীৰক মধুবাৰ্দিষড়্বসযুক্ত, সৰ্ববোগবিনাশক, সৰ্ব-
প্ৰকাৰ অজীৰ্ণদোষশমনকাৰী, সৰ্বব্ৰহ্মপ্ৰদ, দেহেৰ দৃঢ়তা-
সম্পাদক এবং বসায়নে অতি শ্ৰেষ্ঠ । ৬৭ ।

ইন্দ্ৰনীলেৰ বিশেষ গুণ ।

ইন্দ্ৰনীল তিক্তবস, উষ্ণ, ককপিটবাহ্যনাশক এবং
অগ্নে ধৃত হইলে শনিৰ কোপ প্রশমিত হয় । ৬৮ ।

বাজবৰ্ভেৰ বিশেষ গুণ ।

বাজবৰ্ভ কোনল, শ্ৰীক, শীতল, পিত্তনাশক এবং ভূ-
ণেৰ সহিত পৰিহিত হইলে মনুষ্যগণেৰ সৌভাগ্য বৃদ্ধি
করে । ৬৯ ।

* One of the stars influencing men's destinies. The astral influence is still undoubtingly believed in by the Hindus.

मूलम् ।

भरकतस्य विशेषगुणाः ।

मणिर्भरकतं शीतं विषघ्नं मधुरं सरं ।

आमपित्तहरं रुच्यं पुष्टिदं भूतनाशनं ॥ ७० ॥

वैदूर्यस्य विशेषगुणाः ।

वैदूर्यमुष्णमम्लश्च कफमारुतनाशनं ।

गुल्मशूलप्रशमनं भूषितञ्च शुभावहं ॥ ७१ ॥

सूर्यकान्तस्य विशेषगुणाः ।

सूर्यकान्तो भवेदुष्णो निर्गलश्च रसायनः ।

वातश्लेष्महरो मेध्यः पूजनाद्भुविपुष्टिदः ॥ ७२ ॥

तद्व्याख्या ।

पात्रिका विशेष गुण कहते हैं ।

पात्रिका शीतल, विषका नाश करनेवाला, मधुररस, दाहक, अजीर्ण और पित्तका नाश, भोजनमें रुचि, शरीरके पुष्टि करनेवाला और अन्नमें धारण किहेपर पिशाचकी भय कुटते है । ७० ।

लघुनियेका विशेष गुण कहते हैं ।

लघुनिया उष्ण, अम्लरस, कफ और वातका नाश करनेवाला, गुल्म और गुल्म रोगमें बड़ा उत्तम औषध है और भूषणके सहित अन्नमें धारण किहेपर अति शुभ फल देता है । ७१ ।

सूर्यकान्तके विशेष गुण कहते हैं ।

सूर्यकान्त मणि उष्ण, निर्गल, रसायनकार्यमें अति प्रयुक्त, वात और श्लेष्माका नाश करनेवाला, अति पवित्र और सूर्यको तृष्टि देता है । ७२ ।

TRANSLATION.

Particular Properties of the Emerald.

70. The Emerald is cool, good in poisoning, sweet and purgative, helps digestion, cures biliousness, removes disrelish, is nutritious, and wards off spectral influence.

Particular Properties of the Cat's-eye.

71. The Cat's-eye is warm, sour and curative of cold, imperfect oxidation, chronic derangements of the spleen and colic, and is generally auspicious when worn.

Particular Properties of the Sun-stone.

72. The Sun-stone is warm, flawless, good in cold and in defective oxidation, and sacred; it is an *elixir vitæ*, and is the delight of the Sun.

অহুবাদ ।

মরকতের বিশেষ গুণ ।

মরকত শীতল, বিষয়, মধুররস, বিবেচক, অজীর্ণনাশক, পিত্তয়, রুচিজনক, শবীরেব পুষ্টিকারক এবং অগ্নে ধৃত হইলে পিষাচের ভব নিবারিত হয় । ৭০ ।

বৈদূৰ্য্যের বিশেষ গুণ ।

বৈদূৰ্য্য উষ্ণ, অন্নরস, কফবাতনিবারক, গুলা ও শূল বোগের মহৌষধি এবং ভূষণের সহিত অগ্নে ধৃত হইলে শুভ ফল প্রদান করে । ৭১ ।

সূর্য্যকান্তের বিশেষ গুণ ।

সূর্য্যকান্ত মণি উষ্ণ, নির্মল, রসায়ন, বাতশ্লেষ্মহর, অতি পবিত্র এবং সূর্য্যের ভূষ্টিপ্রদ । ৭২ ।

मूलम् ।

चन्द्रकान्तस्य विशेषगुणाः ।

चन्द्रकान्तस्तु शिशिरः स्निग्धः पित्तास्रदाहनुत् ।
शिवप्रीतिकरः स्वच्छो ग्रहालक्ष्मीविनाशनः ॥ ७३ ॥

स्फटिकस्य विशेषगुणाः ।

स्फटिकः सौम्यवीर्यः स्यात् पित्तदाहार्तिशोथनुत् ।
तस्याक्षमालाजपतां धत्ते कोटिगुणं फलं ॥ ७४ ॥

वैक्रान्तस्य विशेषगुणाः ।

वक्राभावे तु वैक्रान्तं रसवीर्यादिके समं ।
क्षयकुष्ठविपन्नञ्च पुष्टिदं स्वरसायनं ॥ ७५ ॥

सर्जमा ।

चन्द्रकान्त मणिका विशेष गुण कहते है ।

चन्द्रकान्तमणि शीतल, स्निग्ध, रक्तपित्तका नाश करने-
वाला, निर्मल, महादेवको प्रसन्न करनेवाला, अङ्गमे धारण
किछेपर ग्रहका दोष और दारिद्र्यका नाश करता है । ७३ ।

स्फटिकका विशेष गुण कहते हैं ।

स्फटिकमणि धूल करनेवाला, पित्त, दाह, व्याधि, फुला,
यह सबका नाश करनेवाला, अन्य मालासे जप किछे जेतना
फल है, उससे कोटिगुण अधिक फल स्फटिक मणिके मालासे
जप किछेसे होता है । ७४ ।

वैक्रान्तका विशेष गुण कहते हैं ।

वैक्रान्तमणि क्षयरोग, कुष्ठव्याधि और विपदोप, यद्यौ
तिनोको नाश करनेवाला, जेह औषधमे होरा देनेको लिखते
हैं, तिसमे औ होरा ना मिले, तौ वैक्रान्त मणि देना
चाहिये । ७५ ।

TRANSLATION.

Particular Properties of the Chandrakānta.

73. The *Chandrakānta* is cool and cooling, and cures hæmorrhage from the nose and mouth, is transparent, very much liked by *Mahādeva*, and, when worn, removes 'chill poverty' and baneful astral influences.

Particular Properties of Crystal.

74. The Crystal gives strength and cures biliousness, morbid heat and fistula. Its rosary is infinitely more efficacious than any other.

Particular Properties of Vaikrānta.

75. The *Vaikrānta* is specific for consumption, leprosy and poisoning. It may enter into medicines as a substitute for diamond, inasmuch as it is fully equal to the latter in producing energy.

অহুবাদ ।

চন্দ্রকান্তের বিশেষ গুণ ।

চন্দ্রকান্ত শীতল, স্নিগ্ধ, রক্তপিত্তবিনাশক, ব্রহ্ম, মহাদেবের প্রীতিপ্রদ এবং অঙ্গে ধৃত হইলে অহবৈশ্য ও দারিদ্র্যমোহ নাশ করে । ৭৩ ।

স্ফটিকের বিশেষ গুণ ।

স্ফটিক বলকারক, পিত্ত, দাহ, ব্যাধি ও শোথ ইহাদিগের নাশকারী, অন্য কোন বস্তুর মালাতে কোন দেবতার জপ করিলে যে ফল লাভ হয়, স্ফটিকের মালা জপে তদপেক্ষা কোটি গুণ ফল লাভ হইয়া থাকে । ৭৪ ।

বৈক্রান্তের বিশেষ গুণ ।

বৈক্রান্ত নগ্নি ক্ষয়রোগ, কুষ্ঠ ও বিব্রমোহ এই তিনেরই নাশক, হীরকের অভাবে ঔষধে বৈক্রান্ত ব্যবহৃত হইতে পারে, যেহেতু বৈক্রান্ত নগ্নি রসবীৰ্য্যাদিতে হীরকের সমান । ৭৫ ।

मूलम् ।

वैक्रान्तं वज्रवच्छोध्यं नीलं श्वेतञ्च लोहितं ।

भस्मीभूतञ्च वैक्रान्तं वज्रस्थाने नियोजयेत् ॥ ७६ ॥

ग्रहाणां ज्योतिःशास्त्रसम्मत रत्नपोठनिर्णयः ।

, पाद्मरागो दिनेशस्य चान्द्रकान्तो विधोरपि ।

राहोमरिक्तः पीठः शनेर्नीलसमुद्भवः ॥ ७७ ॥

गोमेदकसु सौम्यस्य स्फाटिकसु दृश्यते ।

शुक्रस्य वैदूर्यभवः प्राबालो मङ्गलस्यपि ॥ ७८ ॥

वर्णमा ।

नीला, उज्जर और लाल, यही तिनों रत्नका वैक्रान्त-
मणि हीराके समान शोधित और शोधित वैक्रान्त हीराकी
प्रतिनिधि होता है । ७६ ।

ज्योतिःशास्त्रके मतके अनुसार ग्रहगणकों
रत्नका पीठनिर्णय कहते हैं ।

सूर्यकी माणिकका, चन्द्रकी चन्द्रकान्तका, राहुकी
पाद्मेका, शनिकी नीलाका, बुधकी गोमेदका, दृश्यतिकी
स्फटिकका, शुक्रकी लशुनियाका और मङ्गलकी मुंगाका
पीठ शास्त्रमे लिखा है । ७७ । ७८ ।

TRANSLATION.

76. A blue, a white or a red *Vaikrānta* is refined like a diamond; and when refined, may serve as a substitute for the latter.

THE VIEWS OF THE SANSKRIT ASTROLOGERS
ON GEMS.

The Seats of the Grahas determined.

77-78. The seat of the Sun is the ruby; that of the Moon, the *Chandrakānta*; that of Rāhu, the emerald; that of Sani, the sapphire; that of Budha, the zircon; that of Vrihaspati, the crystal; that of Sukra, the cat's-eye; and finally that of Mangala, the coral;—so says the *Sāstra*.

অনুবাদ ।

নীল, শ্বেত ও লোহিত বর্ণের বৈক্রান্ত হীরকের চ্যায় শোধনীয় এবং শোধিত বৈক্রান্ত হীরকের প্রতিনিধিত্বানীয় । ৭৬ ।

জ্যোতিঃশাস্ত্রের মতে গৃহগণের ব্রহ্ম নৃদ্বন্দ্বীয়

পীঠ অর্থাৎ আসননির্ব্বয় ।

নৃদ্বয়ের পদ্মরাগনয়, চন্দ্রেব চন্দ্রকান্তনয়, রাহুব মরকত-
নয়, শনির ইন্দ্রনীলনয়, বুধের গোমেদনয়, বৃহস্পতির
ফটিকনয়, শুক্রের বৈদূর্য্যনয় এবং মঙ্গলের প্রবালনয় পীঠ
শাস্ত্রে নির্দিষ্ট আছে । ৭৭ । ৭৮ ।

मूलम् ।

विशुणग्रहाणां रत्नदानविधिः ।

माणिक्यं तरणेः सुजात्यममलं सुक्ताफलं शीतगो-
महिषस्य च विद्रुमो निगदितः सौम्यस्य गारुडतं ।
देवेन्द्रस्य च पुष्परामसुराचार्यस्य वज्रं शने-
नीलं निर्मालमन्ययोश्च गदिते गोमेदवैदूर्यके ॥ ७६ ॥

विशुणग्रहाणां रत्नधारणविधिः ।

वैदूर्यं विशुणे सूर्ये नीलस्य चगलाङ्गने ।
आवनेये च माणिक्यं पद्मरागं शशाङ्गजे ॥ ८० ॥
शुक्रौ सुक्ता भृगौ वज्रं शनौ नीलं शुभं विदुः ।
राहौ गोमेदकं धार्यं केतौ मरकतं तथा ॥ ८१ ॥

तदुज्जमा ।

ग्रहेके विशुण होनेसे रत्नदानविधि कहते हैं ।

सूर्य आवल भये पर निर्होप माणिक, चन्द्र आवल भये
पर उत्तम मोति, मङ्गल आवल भये पर मुंगा, बुध आवल
भये पर पाद्मा, वृहस्पति आवल भये पर सुखराज, शुक्र
आवल भये पर हीरा शनि आवल भये पर नीला, राहु
आवल भये पर गोमेद और केतु आवल भये पर लघुनिया
देना चाहिये । ७६ ।

ग्रहके आवल भये पर रत्नोंको धारण कहते हैं ।

सूर्य आवल भये पर लघुनिया, चन्द्र आवल भये पर
नीला, मङ्गल आवल भये पर माणिक, बुध आवल भये पर
पद्मराग, वृहस्पति आवल भये पर मोति, शुक्र आवल भये
पर हीरा, शनि आवल भये पर मङ्गानील, राहु आवल
भये पर गोमेद और केतु आवल भये पर पाद्मा धारण
करना चाहिये । ८० । ८१ ।

TRANSLATION.

All Stars and how to propitiate them by bestowal of Gems.

79. When the Sun is hostile, a pure ruby ; when the Moon, a good pearl ; when Mangal, a coral ; when Budha, the emerald ; when Vrihaspati, the topaz ; when Sukra, the diamond ; when Sani, the sapphiro ; when Ráhu, the zircon ; and when Ketu, the cat's-eye, should be given.

What Gems should be worn to ward off evil Astral Influences.

80—81. If the Sun is adverse, the cat's-eye ; if the Moon, the sapphiro ; if Mangala, the ruby ; if Budha, the ruby too ; if Vrihaspati, the pearl ; if Sukra, the diamond ; if Sani, the *mahánila* ; if *Ráhu*, the zircon ; and if Ketu, the emerald, should be worn.

অম্বাদ ।

‘ যে গ্রহ বিগুণ হইলে যে রত্ন দান করিতে হয়
তাহার বিবরণ ।

সূর্য্য বিগুণ হইলে স্ফজাত মাণিক্য, চন্দ্র বিগুণ হইলে উত্তম মুক্তা, মঙ্গল বিগুণ হইলে বিক্রম, বুধ বিগুণ হইলে মরকত, বৃহস্পতি বিগুণ হইলে পুষ্পরাগ, শুক্র বিগুণ হইলে বজ্র, শনি বিগুণ হইলে ইন্দ্রনীল, রাহু বিগুণ হইলে গোমেদ এবং কেতু বিগুণ হইলে বৈদূর্য্য দান করা কর্তব্য । ৭৯ ।

যে গ্রহ বিরূপ হইলে যে রত্ন ধারণ করিতে হয়
তাহার বিবরণ ।

সূর্য্য বিরূপ হইলে বৈদূর্য্য, চন্দ্র বিরূপ হইলে ইন্দ্রনীল, মঙ্গল বিরূপ হইলে মাণিক্য, বুধ বিরূপ হইলে পদ্মরাগ, বৃহস্পতি বিরূপ হইলে মুক্তা, শুক্র বিরূপ হইলে হীরক, শনি বিরূপ হইলে মহানীল, রাহু বিরূপ হইলে গোমেদ এবং কেতু বিরূপ হইলে মরকত ধারণ করা উচিত । ৮০ । ৮১ ।

मूलम् ।

आदित्यादिदशाजानां रत्नालङ्कारनिर्णयः ।

पञ्चरागश्च वज्रश्च विद्रुमो गोमेदस्तथा ।

सुक्ता वैदूर्यं नीलश्च तथा मरकतं क्रमात् ।

आदित्यादिदशाजानां सर्व्वसम्पत्तिदायकं ॥ ८२ ॥

राज्ञां पीठनिर्णयः ।

यो यस्य हि दशाजातः पीठस्तस्य हि तन्मयः ।

स्फाटिकस्तु महीन्द्राणां सर्व्वेषामेव युज्यते ॥ ८३ ॥

सूत्रजमा ।

सूर्य्य आदि ग्रहके दशमे जात मनुष्यके
भूषणका वर्णन करते हैं ।

सूर्य्यकी दशमे उत्पन्न मनुष्यको पञ्चरागका, चन्द्रकी दशमे उत्पन्न मनुष्यको हीराका, मङ्गलकी दशमे उत्पन्न मनुष्यको मुंगाका, बुधकी दशमे उत्पन्न मनुष्यको गोमेदका, वृहस्पतिकी दशमे उत्पन्न मनुष्यको मोतिका, शुक्रकी दशमे उत्पन्न मनुष्यको लशुनियाका, शनिकी दशमे उत्पन्न मनुष्यको नीलाका और राहुकी दशमे उत्पन्न मनुष्यको पात्रेका भूषण धारण करना चाहिये । ८२ ।

राजाको पीठनिर्णय करते हैं ।

राजाकी जन्म समयमे जिस ग्रहकी दशा होये, उस ग्रहका शास्त्रमे जो रत्नका पीठ कहते हैं, यही सब रत्नका पीठ सब राजाकोभी करना चाहिये, या स्फाटिक मणिका पीठ सबको शुभजनक है । ८३ ।

TRANSLATION.

What jewelled Ornaments should be worn for the above purpose.

82. When the Sun is evil, the ruby; when the Moon, the diamond; when Mangala, the coral; when Budha, the zircon; when Vrihaspati, the pearl; when Sukra, the cat's-eye; when Sani, the sapphire; and when Ráhu, the emerald, should be used with ornaments.

The Seats of Kings determined.

83. THE seat of the *graha* under whose influence a king is born, is also his seat; and a crystal seat is good for all.

অনুবাদ ।

সূর্য্যাদির দশাজাত ব্যক্তিবর্গের রত্নালঙ্কারনির্ণয় ।

সূর্য্যের দশাজাত ব্যক্তির পদ্মরাগ, চন্ড্রের দশাজাত ব্যক্তির হীরক, মঙ্গলের দশাজাত ব্যক্তির বিক্রম, বুধের দশাজাত ব্যক্তির গোমেদ, বৃহস্পতির দশাজাত ব্যক্তির মুক্তা, শুক্রের দশাজাত ব্যক্তির বৈদূর্য্য, শনির দশাজাত ব্যক্তির ইস্রনীল এবং রাহুর দশাজাত ব্যক্তির নরকত দ্বারা নির্মিত অলঙ্কার ধারণ বিধেয় । ৮২ ।

রাজাদিগের পীঠনির্ণয় ।

যে রাজা যে গ্রহের দশাতে জন্ম পরিগ্রহ করেন, সেই গ্রহের যে রত্নের পীঠ নির্দিষ্ট হইয়াছে, রাজারও সেই রত্নের পীঠ হওয়া আবশ্যক, অথবা স্বর্গিকের পীঠ সকলের পক্ষেই শুভজনক । ৮৩ ।

मूषम् ।

अभिषेके च याचायास्तुत्सवे जयकर्मणि ।

अयस्कान्तोपघटितः संग्रामे पीठ इष्यते ॥ ८४ ॥

गह्वोद्गाररचिते वर्षासु नृपतिर्षयेत् ।

शुद्धरत्नमयं पीठं भजते घनगर्जिते ॥ ८५ ॥

राज्ञां सिंहासननिर्णयः ।

राज्ञां वरासनं नाम श्रीसिंहासनमुच्यते ।

पद्मः शङ्खो गजो हंसः सिंहो भृङ्गो नृगो हयः ॥ ८६ ॥

सङ्जमा ।

अभिषेक, याचा, जयकर्म और संग्राममें अयस्कान्तसे बनाया पीठ इन सबमें चाहिये । ८४ ।

राजालोग वर्षाकालमें पान्नाके बनाया पीठके उपर और जिस समयमें मेघ गर्जें, उस समयमें विभुद्गमणिका बनाया पीठके उपर बैठे । ८५ ।

राजोंके सिंहासननिर्णय कहते हैं ।

राजालोग सभाके बीचमें जिस सिंहासनपर बैठे, उसको श्रीसिंहासन कहते हैं । यही सिंहासन आठ प्रकारका होता है । जैसा पद्मसिंहासन, शङ्खसिंहासन, गजसिंहासन, हंससिंहासन, सिंहसिंहासन, भृङ्गसिंहासन, नृगसिंहासन और हयसिंहासन । ८६ ।

TRANSLATION.

84. In coronation, in setting out on a journey, in victory, and in war, a seat of loadstone should be used.

85. In the rainy season, kings should use seats of emeralds; and when the clouds begin to roar, they should sit on seats of pure gems.

The Thrones of Kings determined.

86. The magnificent seat on which a king sits, is called the *Srīsinhāsana*. There are eight kinds of it:—viz., *Padma-sinhāsana* (Lotus-throne), *Sankha-sinhāsana* (Conch-throne), *Gaja-sinhāsana* (Elephant-throne), *Hansa-sinhāsana* (Swan-throne), *Sinhāsina* (Lion-throne), *Vringa-sinhāsana* (Beetle-throne), *Mṛiga-sinhāsana* (Deer-throne), and *Hayasinhāsana* (Horse-throne).

অনুবাদ ।

অভিষেকসময়ে, যাত্রাকালে, জয়কর্মে এবং সংগ্রামে অগ্নিকান্তনির্মিত পীঠ ব্যবহার্য । ৮৪ ।

নৃপতিগণ বর্ষাকালে মরুতনয় পীঠ ব্যবহার করিবেন, এবং যে সময়ে মেঘগর্জন আরম্ভ হইবে, তখন বিগ্ধ রত্নময় পীঠে উপবেশন করিবেন । ৮৫ ।

রাজাদিগের সিংহাসননির্ণয় ।

রাজার যে শ্রেষ্ঠ আসনে উপবেশন করিয়া থাকেন, তাহাকে ত্রিসিংহাসন বলে । সেই সিংহাসন পদ্মসিংহাসন, শঙ্খসিংহাসন, গজসিংহাসন, হংসসিংহাসন, সিংহসিংহাসন, কীটসিংহাসন, মৃগসিংহাসন ও হর্যসিংহাসন, এই অষ্টবিধ হইয়া থাকে । ৮৬ ।

भूषम् ।

अष्टौ सिंहासनानीति नीतिशास्त्रविदो विदुः ।

आदित्यादिदशाजाना भूपतीना यथाक्रम ॥ ८७ ॥

पद्मसिंहासनं ।

गम्भारीकाष्ठघटित पद्ममालोपचिचितं ।

पद्मरागविचित्राङ्ग शुद्धकाञ्चनसम्भृतं ॥ ८८ ॥

वर्जमा ।

नीतिशास्त्रके जाननेवाले पण्डित लोग कहते हैं, की सूर्य आदि आठ ग्रहका दशमे जात राजालोगके यही आठ प्रकारका सिंहासन क्रम क्रमसे शुभजनक है, अर्थात् सूर्यकी दशमे जन्म भये पर पद्मसिंहासन, चन्द्रकी दशमे जन्म भये पर शङ्खसिंहासन, मङ्गलकी दशमे जन्म भये पर गरुडसिंहासन, बुधकी दशमे जन्म भये पर हंससिंहासन, वृश्चिककी दशमे जन्म भये पर सिंहसिंहासन, शुक्रकी दशमे जन्म भये पर भृङ्गसिंहासन, शनिकी दशमे जन्म भये पर मृगसिंहासन और राहुकी दशमे जन्म भये पर हयसिंहासनके उपर उपवेशन करणा चाहिये । ८७ ।

पद्मसिंहासनका विवरण कहते हैं ।

जो सिंहासन गम्भारीकाठके बनाये, पद्ममाला और पद्मरागमणिकरके चित्र करणा, आच्चे सोणेसे आच्छादित करणा । ८८ ।

TRANSLATION

87 In the opinion of the authorities, these eight kinds of thrones are respectively auspicious to kings born under the eight astral influences, — that is, if a king is born under the influence of the Sun, the Lotus, if of the Moon, the Conch, if of *Mangala*, the Elephant, if of *Budha* the Swan, if of *Vrihaspati*, the Lion, if of *Sukra*, the Bee, if of *Sani*, the Deer, if of *Ráhu*, the Horse throne, should be used

The Lotus Throne

88 THE throne which is made of *gámbhari* wood, which is mounted with pure gold, which is decorated with lotus garlands and rubies .

অরুবাং ।

নীতিশাস্ত্রবিৎ পণ্ডিতেবা বলেন, সূর্য্যাদি অষ্ট গ্রহেব দশাক্রান্ত বাজ্ঞাণের পক্ষে এই অষ্টবিধ সিংহাসন ক্রমান্বয়ে শুভজনক, অর্থাৎ সূর্য্যেব দশায় জন্ম হইলে পদ্মসিংহাসন, চন্দ্রেব দশায় জন্ম হইলে শঙ্খসিংহাসন, মঙ্গলেব দশায় জন্ম হইলে গজসিংহাসন, বুধেব দশায় জন্ম হইলে হংসসিংহাসন, বৃহস্পতিব দশায় জন্ম হইলে সিংহসিংহাসন, শুক্রেব দশায় জন্ম হইলে ভূঙ্গসিংহাসন, শনির দশায় জন্ম হইলে মৃগসিংহাসন এবং বাহুব দশায় জন্ম হইলে হংসিংহাসনে উপবেশন করা কর্তব্য । ৮৭ ।

পদ্মসিংহাসন ।

যে সিংহাসন গম্ভারীকাষ্ঠনির্মিত, পদ্মানা ও পদ্ম বাগ মণিতে বিচিহ্নিত, বিশুদ্ধ কাঞ্চনে আচ্ছাদিত । ৮৮ ।

मूलम् ।

चरणग्रे पद्मकोपाः पद्मरागविचित्रिताः ।
दिघ्वष्टौ पुत्तिका राजदादशङ्कुलिपरिमिताः ॥ ८८ ॥
राजासने चतस्रश्च एवं दादश पुत्तिकाः ।
रत्नैश्च भवभिः कार्यं निर्माणां चान्तरान्तरा ॥ ८९ ॥
रक्तवस्त्राद्यतं द्योतत् पद्मसिंहासनं मतं ।
अधोपित्वा नरपतिः प्रतापमतिविन्दति ॥ ९० ॥

शङ्खसिंहासनं ।

भद्रेन्द्रकाष्ठघटितं शङ्खमालोपशोभितं ।
शुद्धस्फटिकचिचिज्जं शुद्धरूप्योपशोभितं ॥ ९१ ॥
चरणग्रे शङ्खनाभिपुत्तिकाः सप्तविंशतिः ।
स्थाने स्थाने विधातव्याः शुद्धस्फटिकसंस्कृताः ।
शुक्लपट्टाद्यतं हेतुतत् शङ्खसिंहासनं मतं ॥ ९२ ॥

तर्जमा ।

जिस सिंहासनके चोखे पद्मरागमणिकरके बनाये कमल-
कलिका, जिसके आठो दिशामे राजाके बारे अङ्गुलिपरिमित
आठ पुत्तलिका ८८ ।

सिंहासनमे चार पुत्तलिका, यह प्रकारसे बारे पुत्तलिका-
युक्त और जिसका माभे माभे नौरत्नका निर्माणकौशल
देखते भये । ८९ ।

जिस सिंहासन लालकापडोंसे आच्छादित करणा, तिसके
पद्मसिंहासन बोला जाता है, ओ राजा यह प्रकारका
सिंहासनमे बैठे, सो अतिप्रतापी होता है । ९० ।

शङ्खसिंहासनका विवरण कहते हैं ।

ओ सिंहासन इन्द्रकाष्ठके बनावना, शङ्खकी मालामे शोभित
करणा, सुन्दर स्फटिकमणि और सुन्दर चांदीसे चित्रित
करणा, जिसको चरणकी तरे स्थान स्थानमे शङ्खनाभिका बना-
यना सात्तादश पुत्तलिका करके युक्त और उज्जर पट्टवस्त्रकरके
आच्छादित करणा, तिसको शङ्खसिंहासन बोलते हैं । ९१/९२ ।

TRANSLATION

89 90-91 At the foot of which there is a *padmalosha* ornamented with rubies, at the eight sides of which there are as many figures, each measuring the King's twelve fingers, which, has four figures in it, which is exquisitely embossed with the nine gems, and which is covered with a scarlet cloth, is called a Lotus throne Kings, sitting on it, attain great power

The Conch Throne

92 93 THAT throne which is composed of *vaidien-dia* wood, which is decorated with chains of conch, which is inlaid with pure crystal and silver, the fore parts of whose feet are partly made of conch and embellished with pure crystal, which contains twenty seven figures, and which is covered with a white silken cloth, is called a Conch throne

অনুবাদ ।

যাহাব চবণোপান্তে পদ্মরাগবিচিজিত পদ্মকোষ, যাহাব আট নিকে বাজাব দ্বাদশ অঙ্গুলি পবিত্রিত আটটি পুতলিকা । ৮৯ ।

সিংহাসনে চাবিটি পুতলিকা, এইরূপে দ্বাদশটি পুতলিকাবিশিষ্ট এবং যাহাব মধ্যে মধ্যে নববহুব নির্মাণ কোশল লক্ষিত হয় । ৯০ ।

যাহা বস্ত্রবস্ত্রে আবৃত, তাহাকে পদ্মসিংহাসন বলে, রাজগণ এইপ্রকার সিংহাসনে উপবেশন করিয়া অত্যন্ত প্রতাপশালী হন । ৯১ ।

শঙ্খসিংহাসন ।

যে সিংহাসন ভদ্রেস্ত্র (উটন কুবচী) কাষ্ঠনির্মিত, শঙ্খমালাতে শোভিত, বিশুদ্ধ স্ফটিক ও বিশুদ্ধ রৌপ্যে বিচিজিত, যাহাব চবণাগ্রে স্থানে স্থানে শঙ্খনাভিনির্মিত, বিশুদ্ধ স্ফটিকে সংস্কৃত, সপ্তবিশতি পুতলিকা এবং যাহা শুদ্ধ পট্টবস্ত্রাবৃত, তাহাকে শঙ্খসিংহাসন বলে । ৯২ । ৯৩ ।

मूलम् ।

गजसिंहासनं ।

पनसेनोपघटितं गजमालोपशोभितं ।

विद्रुमैरपि वैद्रुयैः काञ्चनेनापि शोभितं ॥ ८४ ॥

चरणाय गजशिरः पुच्छादेकैकपुच्छिका ।

माणिक्यै रचिता रक्तवस्त्रादिकविभूषणं ।

गजसिंहासनं नाम साम्राज्यफलदायकं ॥ ८५ ॥

हंससिंहासनं ।

शालकायेन घटितं हंसमालोपशोभितं ।

सुप्परागैः काञ्चनेन कुरुविन्दैश्च चित्रितं ॥ ८६ ॥

तर्जमा ।

गजसिंहासनका विवरण कहते हैं ।

जो सिंहासन पनसके काष्ठके बनावना, गजके स्वरूपसे शोभित करणा, लघुनिया, मुंगा और सोणा यह तिनोसे आच्छे शोभित करणा । ८४ ।

जिसको चरणके तरे गजका भस्तक बनावना और जो गजके पुच्छ तरफ एक एक पुच्छली देना, जो लाख कापड़े से आच्छादित करणा, तिसको गजसिंहासन कहते हैं, यह गजसिंहासन साम्राज्यदान करता है । ८५ ।

हंससिंहासनका विवरण कहते हैं ।

जो सिंहासन शालकाष्ठसे बनावना, हंसके समूहकरके शोभित करणा, सुप्पराज, काञ्चन और कुरुविन्द इन तिनोसे चित्रित करणा । ८६ ।

TRANSLATION.

The Elephant Throne.

94—95. That throne which is made of *panara** wood, which contains figures of the elephant, which is decked out in cat's-eyes, *vidrumas*, and gold, whose feet rest upon heads of elephants, which has a figure on each limb of the elephants, and which is covered with a scarlet cloth, is called an Elephant Throne. It leads to empire.

The Swan-Throne.

96. That throne which is made of *sdi* wood, which is embellished with figures of the swan, which is decorated with topazes, gold and *lucurindis*:

मूलम् ।

चरणाग्रे हंसरूपं पुत्तिकास्त्रैकविंशतिः ।

गोमेदकोपघटिता पीतवस्त्रविभूषितं ।

हंससिंहासनं नाम सर्वानिष्टविनाशनं ॥ ६७ ॥

सिंहसिंहासनं ।

चन्दनेनोपघटितं सिंहमालोपशोभितं ।

शुद्धहीरकचिचाङ्गं शुद्धकाञ्चननिर्मितं ॥ ६८ ॥

चरणाग्रे सिंहलेखं पुत्तिकास्त्रैकविंशतिः ।

शुक्तिसुक्ताभिरन्यैश्च निर्मलैरेव भूषितं ॥ ६९ ॥

तर्जमा ।

जिसको चरणके तरे हंसका स्वरूप बनायना, जो गोमेद-
मणिका एकदश पुत्तलिकाकरके आच्छे शोभित और पीयर
वस्त्रसे आच्छादित करणा, तिसको हंससिंहासन कहते हैं,
जो राजा इस पर बैठे, तिसका सम्पूर्ण विघ्नका नाश होता
है । ६७।

सिंहसिंहासनका विवरण कहते हैं ।

जो सिंहामन चन्दनकाष्ठसे बनायना, सिंहके स्वरूपके
समूहकरके शोभित करणा, शुद्ध हीरा और शुद्ध
सोनेसे चिचित करणा । ६८ ।

जिसको चरणके तरे सिंहका स्वरूप और एकदश
पुत्तलिका देना और शुक्ति और अन्य अन्य वस्तुसे उत्पन्न
भया निर्मल मोतिकरके भूषित करणा । ६९ ।

TRANSLATION.

97. The foreparts of whose feet have figures of swans, which is decked out with twenty-one figures composed of zircons, and which is covered with yellow cloth, is called the Swan-throne. This removes every evil.

The Lion Throne.

98—99. THE throne which is made of sandal wood, which is embellished with figures of the lion, which is ornamented with pure diamonds and gold, whose feet contain figures of lions and twenty-one other figures, which is decorated with good oyster-begotten and other pearls :

অহবাহ।

যাহার চরণাঞ্জে হংসের প্রতিমূর্তি, যাহা গোমেদ-নির্মিত একবিংশতি পুতলিকা-সুশোভিত এবং পীত-বস্ত্রাবৃত, তাহাকে হংস-সিংহাসন বলে, হংসসিংহাসনে সর্বপ্রকার অনিষ্ট বিনষ্ট হয়। ৯৭।

সিংহসিংহাসন।

যে সিংহাসন চন্দনকাষ্ঠে নির্মিত, সিংহপ্রতিমসমূহে শোভিত, বিশুদ্ধ হীরক ও বিশুদ্ধ কাঞ্চনে চিত্রিত, যাহার চরণাঞ্জে সিংহপ্রতিমূর্তি এবং একবিংশতি পুতলিকা, যাহা শুভ্রমুগুণ্ড ও অগাধ বস্ত্রজাত নির্মলমুক্তা-ভূষিত। ৯৮। ৯৯।

मूचम् ।

शक्तवस्त्राद्यतं हेतुतत् सिंहसिंहासनं मतं ।

अत्रोपित्वा नरपतिः कृत्स्ना साधयति चिन्तिं ॥ १०० ॥

भृङ्गसिंहासन ।

भृङ्गमानोपसहितं शुद्धचम्पककलितं ।

शुद्धैर्मरकतैर्युक्तं पादाग्रे पद्मकोपिकाः ॥ १०१ ॥

हाविंशतिः पुत्तिकासु नीलवस्त्रविभूषितं ।

भृङ्गसिंहासनं नाम शचुक्षयजयप्रदं ॥ १०२ ॥

वृगसिंहासनं ।

निम्बकाष्ठेन घटितं वृगमालोपशोभितं ।

इन्द्रनीलैर्महानोलैः काञ्चनेनापि चिन्तितं ॥ १०३ ॥

तर्जमा ।

जो उज्जर वस्त्रसे आच्छादित करणा, तिसको सिंह-सिंहासन कहते हैं । जो राजा इसमें बैठे, सो पृथ्वी भरके पालनकर्त्ता । १०० ।

भृङ्गसिंहासनका विवरण कहते हैं ।

जो सिंहासन विशुद्ध चम्पक काष्ठसे बनावना, भृङ्गके समूहकरके शोभित करणा, विशुद्ध मरकत मणिकरके युक्त, जिसका चरणके तरे कमलके कुण्डीके स्वरूप बनावना और वादश पुत्तलिका बनावना और करिया वस्त्रसे विभूषित करणा, तिसको भृङ्गसिंहासन कहते हैं । जो राजा भृङ्ग-सिंहासनपर बैठे, सो शत्रुके क्षय करे और जयको पावे । १०१ । १०२ ।

वृगसिंहासनका विवरण कहते हैं ।

जो सिंहासन निम्बका काष्ठसे बनाया, वृगमसमूहकरके शोभित करणा, इन्द्रनील, महानील और सोणा, इन तिनोंसे चिन्तित करणा । १०३ ।

TRANSLATION.

100. And which is covered with white cloth, goes by the name of *Lion-throne*. The use of this throne leads to universal dominion.

The Beetle Throne.

101-102. *THE* throne which is composed of pure *champak*-wood, which is decorated with figures of the beetle and with pure rubies, whose feet rest upon *padmakoshas* and twenty-two figures, and which is covered with blue cloth, is the *Beetle-throne*. It brings about destruction of foes and victory.

The Deer Throne.

103. *THE* throne is made of *nimba* wood, decorated with figures of deer and ornamented with sapphires, *mahānilas*,* and gold.

অস্থাসন।

যাহা গুরুবস্ত্রাবৃত, তাহাকে সিংহসিংহাসন বলে, এই সিংহাসনে উপবেশন করিয়া নরপতিগণ সমুদায় পৃথিবীর আধিপত্য লাভ করিতে পারেন। ১০০।

ভূসিংহাসন।

যে সিংহাসন বিশুদ্ধ চম্পককাষ্ঠে নির্মিত, ভূসমূহে শোভিত, বিশুদ্ধ মরকতবস্ত্র, বাহার চরণাগ্রে পদ্মকোষ ও স্বাভিংশতি পুন্ডলিকা এবং যাহা নীলবস্ত্রে বিভূষিত, তাহাকে ভূসিংহাসন বলে, ভূসিংহাসনে শত্রুকন ও জয়লাভ হয়। ১০১। ১০২।

মৃগসিংহাসন।

যে সিংহাসন নিম্বকাষ্ঠে নির্মিত, মৃগসমূহে শোভিত, ইন্দ্রনীল, মহানীল ও হুবর্ণে বিচিহ্নিত। ১০৩।

* *Vide ante.*

मूलम्

चरणग्रे शृगशिरस्त्वारिंशच्च पुत्तिकाः ।

नीलवस्त्रादियुक्तञ्च भृगुसिंहासनं मतं ।

लक्ष्मीविजयसम्पत्तिनैरुज्यप्रदमुत्तमं ॥ १०४ ॥

हयसिंहासनं ।

केशरेणोपघटितं हयमालोपशोभितं ।

समस्तरत्नभूषाश्च पुत्तिकाः पञ्चसप्ततिः ॥ १०५ ॥

चरणग्रे हयशिरश्चिवस्त्रादिभूषणं ।

हयसिंहासनं नाम लक्ष्मीविजयवर्द्धनं ॥ १०६ ॥

संज्ञमा ।

जिसका चरणके तरे भृगाका मस्तक बनावना, चालिग्र पुत्तलिका बनावेके सर्व्वत्र दैदेना और जो काले वस्त्रसे आच्छादित करणा, तिसको भृगसिंहासन कहते हैं । जो राजा इसपर बैठे, सो राजा लक्ष्मी, विजय, सम्पद, शरीरकी नीरोगता यह सब पावे । १०४ ।

हयसिंहासनका विवरण कहते हैं ।

जो सिंहासन नागकेशरके काष्ठसे बनावना, घोड़ामूँह-करके शोभित करणा, जिसका चरणके तरे रत्नसमूहकरके भूषित, पञ्चाष्टत्तरपुत्तलिका बनावना और घोड़ाका शिरका स्वरूप देना, जो विचित्र वस्त्रकरके भूषित करणा, तिसको हयसिंहासन कहते हैं । जो राजा इसपर बैठे, सो लक्ष्मी और विजयको पावे । १०५ । १०६ ।

TRANSLATION.

104 Its legs rest upon heads of deer; it contains forty figures; and is decked out in blue cloth. This seat confers wealth, victory, prosperity and healthiness.

The Horse Throne.

105-106. THAT throne which is made of *ndg-kesara* wood, which is ornamented with figures of horses, whose legs rest upon seventy-five figures and heads of horses studded with all the gems, and which is decked out in colored cloths, is called the *Horse-throne*. It confers wealth and victory.

অহবাদ ।

যাহার চরণাঞ্জে যুগনন্তক ও চত্বারিংশৎ পুতলিকা এবং যাহা নীলবস্ত্রাদিশুক্ত, তাহাকে যুগসিংহাসন বলে, যুগসিংহাসন লক্ষ্মী, বিজয়, সম্পদ ও অনাময়হ প্রদান করে । ১০৪ ।

হয়সিংহাসন ।

যে সিংহাসন নাগকেশর-কাষ্ঠনির্মিত, অশ্বমূর্ছে উপশোভিত, বাহার চরণাঞ্জে সনন্ত ব্রহ্মবিত পঞ্চমণ্ডতি পুতলিকা ও যুগনন্তক এবং যাহা চিত্রবস্ত্রাদিশোভিত, তাহাকে হয়সিংহাসন বলে, হয়সিংহাসনে লক্ষ্মী ও বিজয় বর্ধিত হয় । ১০৫ । ১০৬ ।

मूचम् ।

राज्ञां चामरनिर्णयः ।

हस्तदयोन्यतः शुक्लः सुवर्णवस्त्रिभूषितः ।

हीरेणालङ्कृतो राज्ञा भव्यमानसुखप्रदः ॥ १०७ ॥

हीरश्च पद्मरागश्च वैदूर्यं नील एव च ।

मणिर्बलिषु योक्तव्यो ब्रह्मादीनां यथाक्रमं ॥ १०८ ॥

राज्ञां कचनिर्णयः ।

वात्तिशम्भौक्तिकी माला वाविंशत्तत्र दापयेत् ।

सर्वोपरि ब्रह्मवर्णं विमुह्यं हीरकं न्यसेत् ॥ १०९ ॥

तर्जमा ।

राजोंका चामरका निर्णय कहते हैं ।

दो हातका बड़ा, उज्जरवर्ण, सोणेका दण्डयुक्त, हीरा-
करके शोभित, देखतके अतिसुन्दर चामर राजाओं मङ्गल-
जनक है ॥ १०७ ॥

ब्राह्मण आदिकरके चारों वर्णों राजलोगको यथा-
क्रमसे चामरदण्डमे हीरा, माणिक, लज्जुनिया और नीला
यह चारो रत्नकरके शोभित करणा चाहिये । १०८ ॥

राजोंका कचकी निर्णय कहते हैं ।

राजा सकलके कचमे बचिशमोतिमे बनाया बचिश
माला देना चाहिये और कचके उपर एक खण्ड ब्राह्मणवर्ण,
उज्जर हीरा लागाना चाहिये । १०९ ॥

TRANSLATION.

*The Regal Chowries.**

107. A TWO-HANDED white diamond-studded chowrie, with a gold handle, is pleasant to kings.

108. The handles of chowries of Brahmin, Kshatriya, Vaisya and Sudra sovereigns should respectively be ornamented with diamonds, rubies, cat's-eyes and sapphires.

The Regal Umbrellas.

109. THE regal umbrellas should be fringed with thirty-two chains of thirty-two pearls each; and their tops should be crested with a pure diamond of the Brahmin species.

অম্বুদা।

রাজাদিগের চামরনির্ণয়।

হস্তদ্বয় উন্নত, গুরুবর্ণ, স্ববর্ণদণ্ডযুক্ত, হীবকে অলঙ্কৃত দেখিতে সুন্দর চামর রাজাদিগের স্বত্বজনক। ১০৭।

ব্রাহ্মণাদি চারি জাতীয় রাজাদিগের চামরদণ্ডে যথাক্রমে হীবক, মাণিক্য, বৈদূর্য ও ইন্দ্রনীল এই চারি জাতীয় রত্ন যোগ করা কর্তব্য। ১০৮।

রাজাদিগের ছত্রনির্ণয়।

রাজাদিগের ছত্রে ষাট্রিংশশুল্কপ্রযুক্ত ষাট্রিংশ ছড়া মালাব ঝালর দিতে হইবে এবং ছত্রের উপরিভাগে একখানি ব্রহ্মবর্ণ বিশুদ্ধ হীরক বিন্যস্ত থাকিবে। ১০৯।

* The bushy tail of *Bos Grunniens*, used as a fly flap and as one of the insignia of royalty.

मूलम् ।

दण्डाग्रे कुरुविन्दांश्च पद्मरागांश्च विन्यसेत् ।
इत्थयं नवदण्डाख्यञ्च राजो महीभुजां ॥ ११० ॥

राज्ञां गृहोपरि हीरकविन्यासफलं ।
विशुद्धहीरकन्यासो विज्ञेयः सदनोपरि ।
तेन नश्यन्ति सर्वाणि अरिष्टानि महीभुजां ॥ १११ ॥

भृङ्गारनिर्णयः ।

राज्ञोऽभिषेकपात्रं यद्भृङ्गार इति सम्मतं ।
यथाक्रमं समुद्दिष्टमादित्यादिद्शामुवां ॥ ११२ ॥

सदृजमा

छत्रदण्डके अग्रभागमे कुरुविन्द और माणिक देना चाहिये, यह छत्रको नवदण्डछत्र कहते हैं । ११० ।

राजालोगोके गृहके उपर हीरा विन्यास करणेका फल कहते हैं ।

राजालोगोनके गृहके उपर विशुद्धहीरा देना चाहिये, तिसमे सब दोषका नाश होता है । १११ ।

भृङ्गारनिर्णय कहते हैं ।

जो पात्रकरके राजाका अभिषेकका निर्व्याज है, तिसको भृङ्गार कहते हैं । सूर्यादिक ग्रहके द्शामे जन्म-भयेका राजाकी अभिषेक पात्रस्य रत्नका विवरण यथाक्रम करके कहते हैं । ११२ ।

TRANSLATION.

110. The pommels of the handles of the umbrellas should be set with *kuruvindas* and rubies. These are called the regal *navadanda* umbrellas.

The Effect of setting pure Diamonds on the Fronts of the Palaces of Kings.

111. THE fronts of regal palaces should burn with pure diamonds. This wards off every kind of evil.

The Vringdra ascertained.

112. THE vessel which is used in pouring out water in coronating monarchs is entitled *oringdra*. The gems which should respectively be placed on the *oringdra*, having regard to the various astral influences swaying the intended kings, are as follows:—

অম্ববাদ ।

ছত্রদণ্ডেব অশ্রভাগে কুরুবিন্দ এবং পদ্মবাগমণি দিতে হইবে, ইহাকেই বাজাদিগেব নবদণ্ড ছত্র বলে । ১১০ ।

বাজাদিগেব গৃহোপরি বিশুদ্ধ হীৰকবিন্যাসকল ।

বাজাদিগেব গৃহোপরি বিশুদ্ধ হীৰকবিন্যাস বিধেয়, তাহাতে সৰ্ব্বপ্রকার অনিষ্ট নিবাবিত হয় । ১১১ ।

ভূদ্রাবনির্ণয় ।

যে পাণ্ডেব জলদ্বারা স্নান কবাইয়া বাজাদিগেব অভিষেক-কার্য্য নির্বাহ হয়, তাহাকে ভূদ্রাব বলে । সূর্য্যাদি গ্রহের দশাভ্যাত রাজগণেব অভিষেকপাত্ৰস্থ রত্নেব বিষয় যথাক্রমে বলা যাইতেছে । ১১২ ।

मूलम् ।

पद्मरागस्तथा वज्रं वैदूर्यं मौक्तिकं तथा ।

नीलं मरकतश्चैव मुक्ता च सप्त कीर्तिताः ॥ ११३ ॥

भृङ्गारसप्तके न्यस्या न भौमो मणिमर्हति ।

कान्तकं मृण्मयं वापि सर्वेषामुपयुज्यते ॥ ११४ ॥

हीरकः पद्मरागश्च वैदूर्यं नील एव च ।

चत्वारो मणयो धेयाश्चतुर्णां सेचनान्मसि ॥ ११५ ॥

इत्यनिश्चित्य यः कुर्यात्सृष्टिर्नतः सेकमात्मनः ।

स चिरायुर्भवेद्भोगी इतोऽन्यस्तन्यथाचरन् ॥ ११६ ॥

तरङ्गमा ।

सूर्य, चन्द्रमा, बुध, वृहस्पति, शुक्र, शनि और राहु यह सातों ग्रहों के दशमे जिस राजाका जन्म है, तिसके अभिषेकपात्रके विषे यथाक्रमकरके माणिक, हीरा, लघु-निया, मोति, नीला, पाप्मा और मोति, यह सातों रत्न देना । मङ्गलकी दशमे जिसका जन्म है, तिसके अभिषेकमे कोई रत्न देना नाहि चाहि । अथवा शुद्ध सोणिका या माड्डिका पनाया पात्र सबको चाहिये । ११३ । ११४ ।

ब्राह्मण, क्षत्रिय, वैश्य और शूद्र यही चारों जातीयोंको राजाको अभिषेकपात्रमे यथाक्रमकरके हीरा, माणिक, लघुनिया और नीला यही चारों जातीय रत्न देना । ११५ ।

जो राजा यह सब विचार करके अपन अभिषेक करता है, सो वज्रत दिन जीयेत है और भोग करते है । जो राजा यही प्रकार विचार नाहि करते है, सो अस्वायु और भोग-हीन होता है । ११६ ।

TRANSLATION.

113-114. For those respectively influenced by the Sun, the Moon, *Budha*, *Vrihaspati*, *Sukra*, *Sani* and *Ráhu*, the ruby, diamond, cat's-eye, pearl, sapphire, emerald and pearl should be placed on the coronation vessel. None need be placed for those kings influenced by *Mangala*; but the pure golden or the clay *vringára* is auspicious for all.

115. In the vessels used in the coronations of Brahmin, Kshetrya, Vaisya, and Sudra sovereigns, diamonds, rubies, cat's-eyes and sapphires should respectively be placed.

116. Those sovereigns who are invested in compliance with this ordinance, attain long lives and prosperity; otherwise bad results ensue.

অহবাদ ।

সূর্য, চন্দ্র, বুধ, বৃহস্পতি, শুক্র, শনি ও রাহু এই সপ্ত-
গ্রহের দশাজাত ভূপতিগণের অভিষেকপাত্রে যথাক্রমে
পদ্মরাগ, হীরক, বৈদূর্য্য, মুক্তা, ইন্দ্রনীল, মরকত ও মুক্তা
এই সকল রত্ন স্থাপন করা কর্তব্য; মঙ্গলের দশাজাত রাজ-
গণের অভিষেকপাত্রে কোন রত্ন সংযোগের আবশ্যক করে
না। অথবা শুদ্ধ হিরণ্ময় বা মুখ্য পাত্র সকলের পক্ষেই
উপযুক্ত। ১১৩। ১১৪।

ব্রাহ্মণ, ক্ষত্রিয়, বৈশ্য ও শূদ্র এই চারি জাতীয় রাজা-
দিগের অভিষেকপাত্রে যথাক্রমে হীরক, পদ্মরাগ, বৈদূর্য্য
ও ইন্দ্রনীল, এই চারি জাতীয় রত্নবিন্যাস বিধেয়। ১১৫।

যে নৃপতি এই সকল বিষয় বিচার করিয়া অভিষিক্ত
হন, তিনি দীর্ঘজীবী ও ভোগশালী হইতে পারেন, ইহার
অন্যথাচরণে ফলেরও অন্যথা হইয়া থাকে। ১১৬।

मूलम् ।

शक्तिकायां रत्नस्थापननिषेधः ।

भगवानुवाच ।

खड्गं गरुडकखड्गञ्च स्फटिकं पुष्परामकं ।
 इन्द्रनीलं सूर्यमणिं रुद्राक्षं कुशमूलकं ॥ ११७ ॥
 निर्गमाल्यधैव नैवेद्यं चरिर्धर्ममणितया ।
 गोरोचनाश्च सुक्ताश्च शक्तिं भाषिकमेव च ॥ ११८ ॥
 रजतं काश्चनञ्चैव प्रवालरत्नमेव च ।
 त्वयि ये स्थापयिष्यन्ति मूढाश्चैतानि मेदिनि ।
 पथ्यन्ते कालसूत्रे च वर्षाणामशतं ध्रुवं ॥ ११९ ॥

तर्जमा ।

माट्टिका विषे रत्नधारणका निषेध कहति हैं ।

भगवान बोले ।

तरवार, गजदाके माथेका खड्ग, स्फटिकमणि, पुष्पराज,
 इन्द्रनील, सूर्यमकान्त, रुद्राक्ष, कुशकी जड़ । ११७ ।

देवतका निर्गमाल्य, नैवेद्य, पात्रा, गोरोचना, मोति,
 जीने शक्तिमे मोति पयदा होता है, तीन श्रुति,
 भाषिक । ११८ ।

चांदी, सोणा, मुंगा हे पृथ्वि ! एतने सब वस्तु जो कोई
 मूढ़ मनुष्य तुमरे विषे धरेगा, सो निश्चय दसहजार वर्ष
 कालसूत्र नाम नरकमे वास करेगा । ११९ ।

TRANSLATION.

The putting of Gems on the Ground interdicted.

117, 118, 119. BHAGABĀNA said :—"Whoever, O Earth, should foolishly place on thee the sword, the horn of the rhinoceros, crystal, topaz, the sapphire, the sun-stone, the *rudrāksha*,* *kusamūla*, the *nirmālya*,† the edibles offered to a god, the emerald, *gorochanā*,‡ the pearl, the oyster, the ruby, silver, gold, and the coral, shall verily live for ten-thousand years in the hell called *kāleśtra*."

অহবান ।

মৃত্তিকাতে রত্নস্থাপন নিষেধ ।

ভগবান্ বলিয়াছিলেন ।

খড়্গ, গণ্ডারের খড়্গ, স্ফটিক, পুষ্পরাগ, ইন্দ্রনীল, সূর্য্যকান্ত, রুদ্রাক, কুশমূল । ১১৭ ।

দেবতাদিগের নিৰ্ম্মাণ্য, নৈবেদ্য, মরকত, গোরোচনা, মুক্তা, মুক্তোৎপাদিকা শুক্লি, নাগিক্য । ১১৮ ।

রৌপ্য, হুবর্ণ, প্রবাল, হে পৃথি! এই সব বস্তু যে সকল মৃত্ত ব্যক্তি ভোনাতে স্থাপন করিবে, তাহারা নিশ্চয়ই দশ সহস্র বৎসর কাল কালগুত্ৰনানক নরকে বাস করিবে । ১১৯ ।

* The berry of the tree *Elæoxarpus Gasitrus*.

† Flowers offered to a deity.

‡ A yellow substance found in the brain of hine.

मूलम् ।

रत्नदानफलं ।

हीरकं मौक्तिकञ्चैव प्रवालञ्च मणिन्तथा ।

यो ददाति हिजयेष्ठ शक्रपुर्यां स गच्छति ॥ १२० ॥

रत्नाभरणधारणफलं ।

धन्यं यश्चस्यमायुष्यं श्रीमद् व्यसनसूदनं ।

हर्षणं काम्यभोजस्यं रत्नाभरणधारणं ॥ १२१ ॥

ग्रहदृष्टिहरं पुष्टिकरं दुःखप्रणाशनं ।

पापदौर्भाग्यशमनं रत्नाभरणधारणं ॥ १२२ ॥

तर्जमा ।

रत्नके दानका फल कहते हैं ।

हे हिजवर ! जो मनुष्य हीरा, मोति, मुंगी और माणिक दान करते हैं, सो मनुष्य इन्द्रलोकको जाते हैं । १२० ।

रत्नके अलङ्कार धारणका फल कहते हैं ।

रत्नके अलङ्कारको धारण किहे पर सम्मान, यश, परमायु, धन, आनन्द और बल वाढ़े और सर्वप्रकारका अभिलाषका सिद्धि होता है । १२१ ।

रत्नके अलङ्कारके धारणसे ग्रहका दोष, दुःख, पाप और दौर्भाग्यका नाश, शरीरकी पुष्टि होता है । १२२ ।

TRANSLATION.

*The Fortune attending bestowal of
Gems for Merit.*

120. HE who bestows on Brahmins diamonds, pearls, corals and rubies, goes to Indra's heaven.

*The Fortune attending the Wearing of Gemmed
Ornaments.*

121. THE wearing of gemmed ornaments brings respect, fame, longevity, wealth, happiness, strength and fruition.

122. Over and above this, it wards off evil astral influence, makes the body healthy, removes misery and ill-fortune, and washes away sin.

অহুবাদ ।

ধর্মার্থে রত্নদানের ফল ।

যে ব্যক্তি হীরক, মুক্তা, প্রবাল ও মাণিক্য ভ্রাতৃগণকে দান করে, সে ব্যক্তি ইন্দ্রলোকে গমন করে । ১২০ ।

রত্নভরণধারণের ফল ।

রত্নভরণ ধারণ করিলে সম্মান, যশ, আয়, ধন, আনন্দ ও বল বর্দ্ধিত এবং সর্বপ্রকার কাননাসিদ্ধি হয় । ১২১ ।

রত্নভরণ ধারণে গ্রহদৃষ্টিনাশ, শরীরের পুষ্টি, দুঃখনাশ এবং পাপ ও দোষাণ্য প্রশমিত হয় । ১২২ ।

मूलम् ।

वासःस्रग्गन्धरत्नानां धारणं प्रीतिवर्द्धनं ।

रत्नोन्नमार्थमारोग्यसौभाग्यकरमुत्तमं ॥ १२३ ॥

स्वप्ने रत्नदर्शनफलं ।

मत्स्यं मांसं मौक्तिकञ्च शङ्खचन्दनहीरकं ।

यस्य पश्यति स्वप्नान्ते विपुलं धनमालभेत् ॥ १२४ ॥

स्वप्ने इष्टा च तीर्थानि सौधरत्नगृहाणि च ।

जययुक्तञ्च वलवान् तीर्थस्वायी भवेन्नरः ॥ १२५ ॥

मुक्ताहारं पुष्पमाल्यं चन्दनञ्च शुभं व्रज ।

स्वप्नेददाति विप्राय तस्य श्रीः सर्वतः सुखी ॥ १२६ ॥

सङ्ग्रहमा ।

उत्तम वस्त्र, माला, उत्तम गन्ध और रत्नका भूषण, यह सब मनुष्यों की प्रीति देने के हैं और राक्षसादिकी उपद्रवका नाश करनेवाला, अर्थ, शरीरमें आरोग्य और सुन्दर भाग्य देनेवाला है । १२३ ।

स्वप्ने रत्नके दर्शनका फल कहते हैं ।

जो मनुष्य स्वप्ने मकरी, मांस, मोति, शङ्ख, चन्दन और हीरा इन सबको देखते है, तेह मनुष्यों की विपुल धनलाभ होती है । १२४ ।

जो मनुष्य स्वप्ने तीर्थों, अटारी, रत्नका गृह दर्शन करे, सो मनुष्य जययुक्त, तीर्थस्नानका फलभागी और वलवान् होते है । १२५ ।

हे व्रज ! जो मनुष्य स्वप्ने व्राह्मणों की मोतिका माला, फुलका हार और उत्तम चन्दन दान करे, सो मनुष्य वडत धन पावे और सबप्रकारसे सुखी होये । १२६ ।

TRANSLATION.

123. Elegant dresses, garlands, fragrant objects and jewelled ornaments are the objects of desire: they remove the disturbances of *Rākshasas*, restore health and bring wealth and good fortune.

The Fortunes implied by dreams of Gems.

124. THE man who dreams a fish, flesh, a pearl, a conch, sandal or a diamond, comes by immense wealth on awaking.

125. If one sees a sacred spot, a palace, or a gem-house, attains success and strength, and reaps the merit of having actually visited a place of pilgrimage.

126. O Vraja; the man who in a dream bestows on a Brahmin a pearl-chain, a garland or fragrant sandal-paste, gains riches and happiness.

অভিধান।

উত্তম বসন, মালা, সঙ্গন্ধ ও বস্ত্রভরণ মানবগণের প্রীতিপ্রদ এবং রাক্ষসাদির উপদ্রববিনাশক, অর্থকর, আরোগ্যদায়ী ও সৌভাগ্যপ্রদ। ১২৩।

স্বপ্নে রত্নদর্শনফল। । ।

যে ব্যক্তি স্বপ্নে মৎস্য, মাংস, মৌক্তিক, শঙ্খ, চন্দন ও হীরক দর্শন করে, সে স্বপ্নান্তে বিপুল ধন প্রাপ্ত হয়। ১২৪।

মনুষ্যগণ স্বপ্নে তীর্থস্থান, অট্টালিকা ও রত্নগৃহ দর্শন করিলে ভয়বুক্ত, তীর্থস্থানের ফলভাগী ও বলবান হয়। ১২৫।

হে ব্রহ্ম! যে ব্যক্তি স্বপ্নে ব্রাহ্মণকে নুত্নাহার, পুষ্প-মালা, উত্তম চন্দন দান করে, সে ব্যক্তি বিপুল ধনশালী ও সর্বপ্রকারে সুখী হয়। ১২৬।

मूषम् ।

कुमारी चाष्टवर्षीया रत्नभूषणभूषिता ।

यस्य तुष्टा भवेत् स्वप्ने तस्य तुष्टा च पार्व्वती ॥ १२७ ॥

स्वप्ने च बालिकां दृष्ट्वा लब्ध्वा स्फटिकमालिकां ।

इन्द्रचापं शुक्लधनं च प्रतिष्ठां लभेद्भुवं ॥ १२८ ॥

याचाकाले रत्नदर्शनफलं ।

दर्शं मङ्गलं रामः शुश्राव जयसूचकं ।

बुध्ने मनसा सर्व्वं विजयं वैरिचञ्चयं ॥ १२९ ॥

वर्ज्जमा ।

स्वप्ने रत्नके अलङ्कार करके भूषित अष्टवर्षकी कुमारी कन्या जिसके उपर प्रसन्न होये, तिसको उपर भगवती प्रसन्न हैं । १२७ ।

स्वप्ने बालिका, इन्द्रधनु, उज्जर मेघ देखे अथवा स्फटिक भणिका माला पावे, तो सर्व्वच प्रतिष्ठा मिले । १२८ ।

याचाकालमे रत्नका दर्शनके फल कहते हैं ।

रामचन्द्र बुध्ने याचाकी समयमे जय मङ्गलजनक द्रव्य देखे और शुभसूचक मङ्गल शब्द श्रुने, तब अपने मनमे विचार, की हमारि जय और शत्रुकी नाश होगा । १२९ ।

TRANSLATION.

127. The man on whom a virgin of eight, glistening with gems, smiles in a dream, becomes the favorite of *Bhagabati*.*

128. He who dreams of a girl, the rain-bow or a white cloud, or who in a dream obtains a crystal chain, receives respect everywhere.

The Effect of seeing Gems on the eve of a Journey.

129. On the eve of setting out for a fight, Rámchandra† counted upon victory when he happened to see auspicious signs and hear auspicious sounds.

অহুবাৎ ।

বহ্নালঙ্কারভূষিতা অষ্টবর্ষীয়া কুমারী স্বপ্নে যাহাব প্রতি
প্রদর্শন হয়, ভগবতী তাঁহাব উপর সন্তুষ্ট হন । ১২৭ ।

স্বপ্নে বালিকা, ইন্দ্রধনু ও শুভবর্ণ মেঘ দেখিলে অথবা
স্বর্গিকমালা প্রাপ্ত হইলে সর্বত্র প্রতিষ্ঠা লাভ হয় । ১২৮ ।

যাত্রাকালে বহ্নদর্শনেব ফল ।

বানচন্দ্রে যুদ্ধযাত্রাসময়ে মান্দল্য জ্বল্য দর্শন এবং শুভ-
নৃচক ধ্বনি শ্রবণ কবাত্তে মনে মনে জানিতে পাবিলেন,
যুদ্ধে অবশ্যই জয়লাভ এবং বৈবিকুল নিশ্চল হইবে । ১২৯ ।

* The spouse of Mahadeva and personification of the cosmic force.

† The redoubted solar hero.

मूलम् ।

माणिक्यं रजतं मुक्ता मणीन्द्रक्ष प्रवालकं ।
दधि लाजं शुक्लधान्यं शुक्लपुष्पञ्च कुङ्कुमं ॥ १३० ॥
ताम्रं स्फटिकरौप्यञ्च सिन्दूरं रक्तचन्दनं ।
गन्धश्च हीरकं रत्नं ददर्श दक्षिणे शुभं ॥ १३१ ॥

अपसंख्यानिर्णयः ।

मुक्ताफलैर्विद्रुमैर्वा रुद्राक्षैः स्फटिकेन वा ।
गणना सर्व्वेथा कार्या सम्यगङ्गुलिपर्व्वभिः ।
हिरण्यरत्नमणिभिर्ज्यं शतगुणं भवेत् ॥ १३२ ॥

रत्नयुक्तरुद्राक्षधारणफलं ।

मुक्ताप्रवालस्फटिकरौप्यवैद्र्यकाञ्चनैः ।
समेतान् धारयेद्यस्तु रुद्राक्षान् स प्रियो भवेत् ॥ १३३ ॥

तद्वज्रमा ।

रामचन्द्र अपने दक्षिणभागमें माणिक, चादी, मोति,
उत्तम मणि, मुंगा, दही, लाता, उज्जर धान्य, उज्जर पुष्प,
कुङ्कुम तावा, स्फटिकमणि, पारा, सिंदूर, लाल चन्दन,
उज्जर चन्दन और हीरा एतने शुभसूचक वस्तु
देखे । १३० । १३१ ।

अपसंख्याकी निर्णय कहते हैं ।

मोति, मुंगा, रुद्राक्ष, स्फटिक, या अङ्गुलीके पर्व्वकरके
अपसंख्याका निर्णय करणा चाहिये, अन्य कोई वस्तुके मालासे
अप किछेसे जो फललाभ है, सोने और अन्य अन्य मालासे
अप किछेसे तिससे शौगुण फललाभ होता है । १३२ ।

रत्नयुक्त रुद्राक्षधारणका फल कहते हैं ।

जो मनुष्य मोति, मुंगा, स्फटिक, चादी, लशुनिया और
सोणा यज्ञ सबकरके संयुक्त रुद्राक्ष धारण करे, सो मनुष्य
महादेवका प्रिय होता है । १३३ ।

TRANSLATION.

130—131. He saw on his right rubies, silver, pearls, gems, curds, *khai*,* white grain, white flowers, saffron, copper, crystal, mercury, vermillion, the red and the white sandal-paste and diamonds.

The Rosary determined.

132. THE rosary should be composed of pearls, coral, *rudraksha*, or crystal; or the names should be counted on certain finger-joints. A rosary of gold or gems is a hundred times as auspicious as any other.

The Effect of wearing Rudrakshas with Gems.

133. THE man who wears *rudrakshas*, together with pearls, corals, crystals, silver, cat's-eyes and gold, propitiates *Mahadeva*.

অনুবাদ।

তিনি দক্ষিণভাগে মাণিক্য, রৌপ্য, মুক্তা, উত্তম মণি, প্রবাল, দধি, খৈ, শুক্ক ধান্য, শুক্ক পুষ্প, কুঙ্কুম, তাত্র, স্ফটিক, পারদ, মিন্দুর, রক্ত চন্দন, খেত চন্দন ও হীরক দর্শন করিয়াছিলেন। ১৩০। ১৩১।

জপমাংখ্যা নির্ণয়।

মুক্তা, বিক্রম, রুদ্রাক্ষ, স্ফটিক, অথবা অমূল্যপর্ব্ব দ্বারা জপমাংখ্যা নির্ণয় করা কর্তব্য, অন্য কোন বস্তুর মালাতে জপ করিলে যে ফল লাভ হয়, সুবর্ণ ও অপরূপের রত্নের মালায় জপ করিলে তাহার শত গুণ ফল লাভ হইয়া থাকে। ১৩২।

রত্নযুক্ত রুদ্রাক্ষধারণের ফল।

যে ব্যক্তি মুক্তা, প্রবাল, স্ফটিক, রৌপ্য, বৈদূর্য্য ও কাঞ্চন এই সকল বস্তুর সংযোগে রুদ্রাক্ষ ধারণ করে, সে ব্যক্তি মহাদেবের প্রিয় হয়। ১৩৩।

* Parched grain.

मूषम

रत्नैः पानीयजलशुद्धिकरणं ।

शुचिसान्द्रपटस्रावैः क्षुद्रजन्तुविवर्जितं ।

स्वच्छं कनकमुक्ताद्यैः शुद्धं स्याद्दोषवर्जितं ॥ १३४ ॥

रन्ध्रितद्रव्यविशेषस्य पाचविशेषे स्थापनविधिः ।

काचजे स्फाटिके वाय वैद्यूर्यादिविचित्रिते ।

धारयेत् सर्वदा पाचे रागपादवशट्टकान् ॥ १३५ ॥

तत्त्वमा

रत्नसे जलकी शुद्धि कहते हैं ।

पहिले पवित्र और घन पट्टवस्त्रसे जलकी छांकनेसे छोटे कौट आदिकी निवृत्ति करके पीछे वही जलमे सोणा और मोति आदि रत्न देना, तो जल शुद्ध हो और सब दोषकरके रहित होगा । १३४ ।

पाककिये कोइ वस्तुको किस पात्रमे धरणेसे
कोइ फल है, सो कहते हैं ।

रागपादव (आनारका रस और किसमिसयुक्त भुंगकी दाल) और शट्टक (घीर और पाणिमिश्रित आटा) चढ़ दो खानेका वस्तु सर्वदा काच, स्फाटिक, या वैद्यूर्य आदिक मणिकरके बनाया पात्रमे धरणा चाहिये, इसका विपरीतसे यह सब वस्तुके दोसरे गुण होने लगे । १३५ ।

TRANSLATION.

How to purify Water by Gems.

134. By first straining water through a piece of clean and thick silk, it is freed from animalculæ; next by putting under it gold, pearls, &c., it is rendered perfectly pure and good.

The Placing of cooked Food in suitable Vessels.

185. *Rdgashāraba*,* *sattaka*,† &c., should always be placed in vessels of glass or crystal, or in those studded with cat's-eyes, &c.; otherwise the qualities of the things may change.

অম্ববাদ ।

রত্ন দ্বারা পানীয় জলশুদ্ধিকরণ ।

অগ্রে পবিত্র ও ঘন পটবস্ত্রে জল ছাকিলে ক্ষুদ্র কীটাদি বর্জিত, পশ্চাৎ স্বর্ণ ও মুক্তা প্রভৃতি রত্নসংযোগ করিলে অতি নির্মল ও দোষবর্জিত হয় । ১৩৪ ।

রক্ষিত দ্রব্যবিশেষ পাত্রবিশেষে স্থাপনবিধি ।

রাগবাড়ব (দাড়িম ও দ্রাক্ষায়ুক্ত যুগের দাল) ও শটক (যত ও জনমিশ্রিত আটা) ইত্যাদি ভোজ্যদ্রব্য সর্বদাই কাচ বা স্ফটিক অথবা বৈদূর্য্যাদি রত্ন-বিচিক্রিত পাত্রে রাখা কর্তব্য, নহুবা তাহাদের গুণান্তর হইতে পারে । ১৩৫ ।

* A dish composed of a kind of kidney bean called *mudga*, mixed with the pomegranate and the grape juice.

† It is composed of flour mixed with *ghee*.

मूलम् ।

भगवन्मन्दिरे रत्नविन्यासविधिः ।
 यच्चन्तु पूर्वतो दद्यादाग्नेय्यां मौक्तिकं तथा ।
 वैदूर्यं दक्षिणे दद्याच्छुभं नैर्ऋतिगोचरे ॥ १३६ ॥
 स्फटिकं वायवे दद्यात् पुष्करागन्तु वायवे ।
 उत्तरे चन्द्रकान्तन्तु ऐशान्यामिन्द्रनीलकं ।
 पद्मरागं न्यसेन्मध्ये यथावद्विजसत्तम ॥ १३७ ॥

रत्नयन्त्रे शक्तिपूजनफलं ।
 विद्वमे रचिते यन्त्रे पद्मरागेऽथवा प्रिये ।
 इन्द्रनीलेऽथ वैदूर्ये स्फटिके मारुतकेऽपि वा ॥ १३८ ॥
 पूजयेद् यो विशालाक्षि शक्तिं भक्तियुतोऽपि सः ।
 धनं पुत्रं तथा दारान् यशांसि लभते पुत्रं ॥ १३९ ॥

तर्जमा ।

भगवानके मन्दिरमे रत्नके स्थापनका विधि कहते हैं ।
 हे ब्राह्मण ! भगवानके मन्दिरके पूर्वभागमे चौरा,
 अग्निकोणमे मोति, दक्षिणमे लशुनिया, नैर्ऋत कोणमे शुभ,
 स्थापन करणा चाहिये । १३६ ।

पश्चिमदिकमे स्फटिक, वायुकोणमे पुष्कराज, उत्तरमे
 चन्द्रकान्त, ईशानकोणमे नीला और मध्यमे माणिक्य स्थापन
 करणा चाहिये । १३७ ।

रत्नका यन्त्रमे शक्तिका पूजाका फल कहते हैं ।

हे विशालाक्षि ! जो मनुष्य भक्तिमान होकरके मुंगा,
 माणिक्य, नीला, लशुनिया, स्फटिक और पाद्मा इत्यादि
 कोइ रत्नके वानाया यन्त्रमे शक्तिका पूजा करे, सो मनुष्य
 निश्चयसे धन, पुत्र, यश, स्त्री, लाभ करे ॥ १३८ ॥ १३९ ॥

TRANSLATION.

The Setting of Gems in Temples.

136-137. O *dicija*, on the east of an image should be set the diamond; on the south-east, the pearl; on the south, the cat's-eye; on the south-west, the conch; on the west, the crystal; on the north-west, the topaz; on the north, the moon-stone; on the north east, the sapphire; and near the middle, the ruby.

The Effect of Worshipping Sakti with a Gemmed Vessel

138-139. O DEAR, large-eyed girl, he who reverentially worships *Sakti* with a vessel set with *vidrumas*, rubies, sapphires, cat's-eyes, crystals, and emeralds, indubitably obtains wealth, sons, wives and fame.

অনুবাদ ।

ভগবদ্মন্দিরে বস্ত্রদ্বাপননিয়ম ।

হে দ্বিজবব! ভগবানের মন্দিরের পূর্বভাগে হীৰক, অগ্নিকোণে মুক্তা, দক্ষিণদিকে বৈদূর্য্য, নৈঋতকোণে শঙ্খ দ্বাপন করা কর্তব্য । ১৩৬ ।

পশ্চিমদিকে স্ফটিক, বায়ুকোণে পুষ্পবাগ, উত্তরে চন্দ্র-কান্ত, ঈশানকোণে ইন্দ্রনীল এবং মধ্যস্থলে পদ্মবাগ বিন্যাস কবিতে হয় । ১৩৭ ।

বস্ত্রযন্ত্রে শক্তিপূজার ফল ।

হে প্রিয়ে বিশালাক্ষি! যে ব্যক্তি ভক্তিপূর্বক বিক্রম, পদ্মবাগ, ইন্দ্রনীল, বৈদূর্য্য, স্ফটিক এবং মবকত, ইত্যাদি যে কোন বস্ত্র-নির্মিত যন্ত্রে শক্তির আবাধনা করে, সে ব্যক্তি নিশ্চয়ই ধন, পুত্র, দাবা ও বশ লাভ করে । ১৩৮-১৩৯ ।

मूलम् ।

रत्ने लक्ष्मीपूजनं ।

माणिक्येषु च मुक्तासु माल्येषु च मनोहरा ।

मणीन्द्रेषु च हीरेषु चीरेषु चन्दनेषु च ॥ १४० ॥

वृक्षशाखासु रस्यासु नवमेषु, वस्तुषु ।

वैकुण्ठे पूजिता सादौ देवी नारायणेन च ॥ १४१ ॥

रत्नदेवीपूजनफलं ।

इन्द्रनीलमयीं देवीं विष्णुर्ध्वयते सदा ।

विष्णुत्वं प्राप्तवान् तेन अद्भुतैकं वनातनं ॥ १४२ ॥

स्फाटिकां शोभनां देवीं वरुणोर्ध्वयते सदा ।

वरुणत्वं हि संप्राप्तं तेन ऋद्ध्या समन्वितं ॥ १४३ ॥

सर्जना ।

रत्नके उपर लक्ष्मीका पूजनकी विधि कहते हैं ।

पहिले नारायण वैकुण्ठमे माणिक्य, मोति, माला, सुन्दर-
मणि, चीरा, दुध, चन्दन, उत्तम वृक्षशाखा और नये मेघ
यही सब वस्तुमे लक्ष्मीका पूजा किया । १४० । १४१ ।

रत्नके बनाया देवीकी पूजाका फल कहते हैं ।

नारायणकी नीलाकी देवीकी मूर्ति बनाय करके पूजा
किये, तेसे विष्णुत्व प्राप्त भये । १४२ ।

वरुण स्फटिकमणिका देवीकी मूर्ति बनाय करके पूजा
किये, तेसे अमरुति करके दुक्त वरुणयोगका स्वामी भये । १४३ ।

TRANSLATION.

The Worship of Lakshmi with Gems.

140-141. PRIMARILY, Nārāyana worshipped *Lakshmi* in *Baikuntha** with rubies, pearls, garlands, good gems, diamonds, milk, sandal-paste, beautiful twigs, new clouds, etc.

The Fortune obtained by Worshipping Gemmed Images of Goddesses.

142. By worshipping the image of a goddess studded with sapphires, Nārāyana has obtained his wonderful spiritual power for ever and a day.

143. By constantly worshipping a goddess made of crystal, *Varuna*† has become the master of all the waters.

স্বর্গবাদ ।

ব্রহ্মে লক্ষ্মীপূজা ।

প্রথমে নারায়ণ বৈদ্যুতে মাণিক্য, মুক্তা, মালা, উত্তম
নগি, হীরক, হুঙ্ক, চন্দন, রমণীয় বস্ত্রশাখা, ও নব মেঘ
ইত্যাদি বস্ত্রতে লক্ষ্মীদেবীর পূজা করেন । ১৪০ । ১৪১ ।

ব্রহ্ম-নির্মিত-দেবী-পূজান ফল ।

নারায়ণ ইন্দ্রনীলময়ী দেবীর পূজার ফলে পরমাশ্চর্য্য
ও নিত্য বিকৃত প্রাপ্ত হইয়াছেন । ১৪২ ।

বরুণ সর্বদল ক্ষতিকরময়ী দেবীর আরাধনা করিয়া ঐশ্বর্য্য-
সম্পন্ন বরুণ প্রাপ্ত হন । ১৪৩ ।

* The heaven of this god.

† The god of water.

मूलम् ।

मुक्ताशैलमयीं देवीं सोमः पूजयते सदा ।

तेन सोमोऽपि संप्राप्तः सोमत्वं सततोऽज्ज्वलं ॥ १४४ ॥

प्रवालकमयीं देवीं यजन्ते पद्मगोत्तमाः ।

तेन नागास्तु भोगाख्याः प्रयान्त्येते परं पदं ॥ १४५ ॥

वज्ररत्नमयीं देवीं यजन्ते मातरः सदा ।

मातृत्वं प्राप्य ताः सर्वा प्रयान्ति परमं पदं ॥ १४६ ॥

तथा त्वमपि देवेन्द्र यदीच्छसि परां गतिं ।

शिवा मणिमयीं पूज्य लभसे मनसेक्षितं ॥ १४७ ॥

तर्जमा ।

चन्द्रमा मोतिका देवीकी मूर्ति बनाय करके पूजा किये,

तेसे मून्दर उज्ज्वल चन्द्रलोकका स्वामी भये । १४४ ।

सर्पलोग भुंगाकी देवीकी मूर्ति बनाय करके पूजा किये,

तेसे भोगी हय करके उत्तम स्थान पावते भये । १४५ ।

मातृकागण शैराका देवीकी मूर्ति बनाय करके सर्वदा

पूजा किये, तेसे मातृत्व पाय करके उत्तम स्थान पावते भयौ । १४६ ।

हे देवराज ! तुमभी मणिका देवीकी मूर्ति पूजा करो, तेसे

तोमारा मनोऽभिलाष पूरा होगा और उत्तम गतिको पावोगे । १४७ ।

TRANSLATION.

144. The Moon constantly worshipped a goddess made of pearls, and hence his divine effulgence.

145. The *Pannagas** paid their adorations to a goddess composed of coral, and have, in consequence, come by high stations.

146. Women can always escape the curse of sterility by adoring a goddess decked with diamonds

147 Therefore, O God of gods, do thou too pay thy devotions to a gemmed goddess, that thou mayst see thy dearest desires crowned with fulfilment, and that thy life may be "one perpetual growth of heavenward enterprise."

অনুবাদ।

চন্দ্র সর্বদা মুক্তাময়ী দেবীর অর্চনা কবেন, সেই ফলে অতি উজ্জ্বল সোমস প্রাপ্ত হইয়াছেন। ১৪৪।

পন্নগ সকল প্রবালময়ী দেবীর আবাধনা কবিয়াই নানা ভোগশালী হইয়া পবন পদ প্রাপ্ত হয়। ১৪৫।

মাতৃকাগণ সর্বদা বজ্রময়ী দেবীর উপাসনার ফলে মাতৃ প্রাপ্ত হইয়া পবন পদ প্রাপ্ত হইয়াছেন। ১৪৬।

অতএব হে দেবেন্দ্র। তুমিও মণিময়ী দেবীর অর্চনা কব, তাহাতে তোমার মনোহভিলাষ পূর্ণ এবং শ্রেষ্ঠ গতি লাভ হইবে। ১৪৭।

* Semi divine serpents

मूषम् ।

रत्ननिर्मितशिवलिङ्गपूजनफलं ।

सूत उवाच ।

लिङ्गानि कल्पयित्वा तु स्वाधिकारानुरूपतः ।

विश्वकर्मा ददौ तेषां नियोगाद् ब्रह्माणः प्रभोः ॥ १४८ ॥

इन्द्रनीलमयं लिङ्गं विष्णुना पूजितं सदा ।

पद्मरागमयं शक्रो हैमं विश्ववसः सुतः ॥ १४९ ॥

भौतिकं सोमराट् धीमान् वज्रलिङ्गं विभावसुः ।

स्फाटिकं वरुणो राजा आदित्यास्ताम्रनिर्मितं ॥ १५० ॥

सरज्ञमा ।

रत्नके बनाये शिवलिङ्गकी पूजाका फल कहते हैं ।

सूतजी बोले ।

विश्वकर्मा छष्टिकर्ता ब्रह्माके आज्ञाके अनुसार तिन सबको अपने अपने अधिकारके अनुरूप शिवलिङ्गका निर्माण करके सबको देते भये । १४८ ।

विष्णु, इन्द्रनीलका, इन्द्र मणिका, कुबेर सोनेका, शिव-लिङ्गकी पूजा करते हैं । १४९ ।

चन्द्रमा भौतिका, अग्नि धीराका, वरुण स्फटिक मणिका, सूर्य तांबेका शिवलिङ्गकी पूजा करते भये । १५० ।

TRANSLATION.

The Fortune acquired by Worshipping Gemmed Images of Siva.

Sūta said :—

148. HAVING been desired by *Brahmā*—the Creator—*Viṣṇvakarmā** made for and gave to each a *linga* of *Siva*, suited to his possessions.

149-150. *Vishnu* always worships a *Siva-linga* of sapphires; *Indra*, one of rubies; *Kuvera*, one of gold; the sensible Moon, one of pearls; *Agni*, an image of diamonds; *Varuna*, an image of crystal; the twelve *A'dityas*, an image of copper.

অম্ববাদ ।

রত্ননির্মিত শিবপূজার ফল ।

হৃত বলিয়াছিলেন ।

বিশ্বকর্মা সৃষ্টিকর্তা ব্রহ্মার আদেশানুসারে তাঁহাদিগের স্ব স্ব অধিকারের অনুরূপ শিবলিঙ্গ নির্মাণ করিয়া সকলকে দিলেন । ১৪৮ ।

বিষ্ণু ইন্দ্রনীলময়, ইন্দ্র পদ্মরাগময়, কুবের স্বর্ণময় শিবলিঙ্গ সর্বদা পূজা করেন । ১৪৯ ।

বুদ্ধিমান চন্দ্র মুক্তাময়, অগ্নি হীরকময়, বরুণ স্ফটিকময়, ষোড়শ আদিত্য তাম্রময় শিবলিঙ্গের আরাধনা করেন । ১৫০ ।

* The Hindu Vulcan, without the opprobrium of rebellion against the Omnipotent.

मूलम्

अनन्ताद्या सहानागाः प्रवालकमयं शुभं ।
दारुजं निर्वर्तिर्भक्त्या यमो भारकतं शुभं ।
लेभिरे च यथान्यायं प्रपूज्य ब्रह्मणः पदं ॥ १५१ ॥

अपि च ।

सामान्यमेतत् कथितं व्रतस्थास्य समासतः ।
प्रतिमासविशेषश्च प्रवदामि यथाक्रमं ॥ १५२ ॥
वैशाखे वज्रलिङ्गश्च ज्येष्ठे मारुतमं शुभं ।
आषाढे मौक्तिकं विद्यात् आषण्णे नीलनिर्मितं ॥ १५३ ॥
माघे भाद्रपदे चैव पद्मरागमयं परं ।
अश्वसुव्यान्तु विधिवत् गोमेदकमयं शुभं ॥ १५४ ॥

तर्जमा

अनन्ता आदि सर्पगण भुंगाका, निर्वर्ति काष्ठका, यम पाप्मेका शिवलिङ्गका पूजा करके ब्रह्मपदको प्राप्त होते भये । १५१ ।

औरभी कहते हैं ।

सब मासका व्रतका विधान सामान्यसे कोटि आवे, आव विशेषसे प्रतिमासका विवरण यथाक्रम करके कहते हैं । १५२ ।

वैशाख माहिनामे होराका बनाया शिवलिङ्गपूजन, ज्येष्ठ माहिनामे पाप्मेका बनाया शिवलिङ्गपूजन, आषाढ माहिनामे मौक्तिका बनाया शिवलिङ्गपूजन, आषण माहिनामे नीलाका बनाया शिवलिङ्गपूजन । १५३ ।

भाद्र माहिनामे माणिकका बनाया शिवलिङ्गपूजन, कुयार माहिनामे गोमेदका बनाया शिवलिङ्गपूजन । १५४ ।

TRANSLATION.

151. Again, *Ananta** and the other great serpents adore the *linga* of coral, *Nirriti*, of wood, *Yama*, of emeralds. The worship of these leads to the highest power and greatness.

Listen further.

152. We have thus given a brief account of the *Siva-vrata*;—how we shall come to the consideration of the months, in respect of this subject.

153-154. In April, the diamond; in May, the emerald; in June, the pearl; in July, the sapphire; in August the ruby; in September, the, zircon:

অনুবাদ।

অনন্তাদি মহানাগগণ প্রবালময়, নির্ঝাতি দারুময়, যম মরকতময় শিবলিঙ্গ অতিভক্তিপূর্বক যথাবিধি অর্চনা করিয়া ব্রহ্মপদ প্রাপ্ত হন। ১৫১।

আরও বলিতেছি।

সংক্ষেপে এই শিবব্রতের বিবরণ একপ্রকার বলা হইয়াছে, এক্ষণে প্রতিমাসীয় ব্রতান্ত বিশেষরূপে ক্রমে ক্রমে বলা যাইতেছে। ১৫২।

বৈশাখ মাসে বজ্রের, জ্যৈষ্ঠ মাসে মরকতের, আষাঢ় মাসে মুক্তার, শ্রাবণ মাসে ইন্দ্রনীলের। ১৫৩।

ভাদ্র মাসে পদ্মরাগের, আশ্বিন মাসে গোমেদের। ১৫৪।

*The great serpent who kept the earth from going down to "bottomless perdition" at the reign of Chaos

मूलम् ।

कार्तिके वैदृम लिङ्गं वैदूर्यं मार्गशीर्षके ।

पुष्यरागमयं पौषे माघे तु मणिकं वरं ॥ १५५ ॥

फाल्गुने चन्द्रकान्तोत्थं चैत्रे ह्रीं प्रशस्यते ।

सर्वमासेषु रत्नानामलभागे ह्रीममेव वा ॥ १५६ ॥

हैमाभावे राजतस्या ताम्रजं शैलजं तथा ।

सर्वगन्धमयं वायु लिङ्गं कुर्याद्यथाविधि ॥ १५७ ॥

तटजमा ।

कार्तिक माहिनामे भुंगुका बनाया शिवलिङ्गपूजन,
एगदण माहिनामे लशुनियाका बनाया शिवलिङ्गपूजन,
पुष माहिनामे पुखराजका बनाया शिवलिङ्गपूजन, माघ
माहिनामे मणिका बनाया शिवलिङ्गपूजन । १५५ ।

फाल्गुन माहिनामे चन्द्रकान्त मणिका बनाया शिवलिङ्ग-
पूजन और चैत्र माहिनामे सोणेका बनाया शिवलिङ्ग-
पूजन अति प्रशस्त है । जेह माहिनामे जेह मणिका शिव-
लिङ्गपूजन कहा, ते सबको अभाव होनेसे सोणेका शिवलिङ्ग-
पूजन आच्छा है । १५६ ।

जौ सोणा न मिले तौ चांदीका, जौ चांदी न मिले तौ
तावेका, जौ तावा न मिले तौ पात्थरका, जौ पात्थर न
मिले तौ सुगन्ध वस्तुका शिवलिङ्ग बनायके पूजा करे । १५७ ।

TRANSLATION.

155-156. In October, the coral; in November, the cat's-eye; in December, the topáz; in January, the serpent-stone; in February, the *chandrakinta*; and in March, the gold *Siva-linga*, should be respectively worshipped. For want of others, the image of pure gold is good for every month, and its worship is auspicious.

157. For want of gold, the silver; for want of silver, the copper; for want of copper, the stone image; for want of stone, the image of fragrant materials, may be formally worshipped.

অম্ববাদ ।

কার্তিক মাসে বিক্রমের, অগ্রহায়ণ মাসে বৈদ্যু্যের, পৌষ মাসে পুষ্পরাগের, মাঘ মাসে সর্পমণির । ১৫৫ ।

ফাল্গুন মাসে চন্দ্রকান্তের এবং চৈত্র মাসে স্বর্ণের শিব-
লিঙ্গপূজা অতি প্রশংসনীয় । উল্লিখিত বহু সমুদায়ের অভাবে
প্রতিমাসেই শুদ্ধ স্বর্ণময় শিবলিঙ্গ পূজনে অতি প্রশস্ত ফল
লাভ করা যাইতে পারে । ১৫৬ ।

স্বর্ণের অভাবে রক্তের, রক্তের অভাবে তাম্রের,
তাম্রের অভাবে প্রস্তরের, প্রস্তরের অভাবে গন্ধদ্রব্যের শিব-
লিঙ্গ বিধিপূর্বক পূজা করা কর্তব্য । ১৫৭ ।

मूलम् ।

अपि च ।

कुमार उवाच ।

लिङ्गं शिलाभयं पूज्यं देवदेवस्य शूलिनः ।

सर्वैर्नृभिर्देवतैश्च ब्रह्मादिभिरतन्द्रितैः ॥ १५८ ॥

इन्द्रनीलं प्रवालञ्च वैदूर्यं वज्रमेव च ।

गोमेदं पद्मरागञ्च सुक्ता च काश्चनं तथा ॥ १५९ ॥

रजतं ताम्रमारञ्च तथा भरकतं परं ।

रत्नधातुमयान्येव लिङ्गानि कथितानि च ।

पवित्राण्येव पूज्यानि सर्वकामप्रदानि च ॥ १६० ॥

सर्जना ।

और कहते हैं ।

कार्तिक बोले ।

सब मनुष्य और ब्रह्मा आदि देवतागणका देवदेव
शूलपाणिका शिलाको बनाया लिङ्गपूजा करणा
चाहिये । १५८ ।

नीला, मुंगा, लशुनिया, छीरा, गोमेद, माणिक, मोति,
सोणा, चांदी, तांबा, पितरि, पात्रा, यह सब रत्न धातुको
बनाये शिवलिङ्ग बज्जत पवित्र, पूजा करणेका योग्य और
सब प्रकारका कामनाकी देनेका योग्य हैं । १५९ । १६० ।

TRANSLATION.

Listen further.

Kumār said,—

158. The stone *linga* of the God of gods,—the bearer of the trident—should be devoutly worshipped by all men as well as by Brahmá and the other gods.

159—160. A *linga* of sapphires, corals, cat's-eyes, diamonds, zircons, rubies, pearls, gold, silver, copper, brass, or emeralds, is very sacred,—and the worship of it is attended with the fulfilment of every desire.

অহুবাদ ।

আরও বলিতেছি ।

হুনার বর্ণিতাছিলেন ।

দেবদেব শূলপাণিব শিলামব লিঙ্গ সকল মনুষ্য ও ব্রহ্মাদি দেবগণের অতচ্ছিতভাবে পূজা করা কর্তব্য । ১৫৮ ।

ইন্দ্রনীল, প্রবাল, বৈদূর্য্য, হীরক, গোমেদ, পদ্মবাণ, মুক্তা, কাঞ্চন, রক্তত, তাম্র, পিতল ও নবদত, এই সকল রত্ন ও ধাতু-নির্ম্মিত শিবলিঙ্গ অতি পবিত্র, পুণ্যনীয় ও সর্ব্ব-প্রকার কামনাসিদ্ধিকারক । ১৫৯ । ১৬০ ।

मूलम् ।

अपिच ।

पारदस्य महाभूत्यै सौभाग्याय च भौतिकं ।

चान्द्रकान्तं मृत्युजित् स्याद्वाटकं सर्वकामदं ॥ १६१ ॥

अपिच ।

सर्वं रत्नमयं श्रेष्ठं तच्च वज्रमरिच्छिदि ।

रैत्यलिङ्गं महाभूत्यै सौभाग्याय च भौतिकं ॥ १६२ ॥

पुष्टिमूलं महानीलं ज्योतीरससमुद्भवं ।

स्पर्शकं कुलसन्नत्यै तेजसं सूर्यकान्तजं ॥ १६३ ॥

तर्जमा ।

और कहते हैं ।

पाराका शिवलिङ्गके जो पूजे, तिसको बड़ा ऐश्वर्य होता है । जो भौतिके बनाये शिवलिङ्ग पूजे, तिसको उत्तम भाग्य होती है । जो चान्द्रकान्तका बनाये शिवलिङ्ग पूजे, तिसको आयुर्वील बढ़ता है । और जो सोणेका बनाये शिवलिङ्ग पूजे, तिसको सब कामना सिद्धि होता है । १६१ ।

और कहते हैं ।

सर्वप्रकारका रत्नका बनाये शिवलिङ्गके पूजन सबसे श्रेष्ठ है । तेह सबके मध्यमे हीराका बनाया शिवलिङ्ग पूजनसे शत्रुकी नाश होती है । पाराके बनाये शिवलिङ्ग पूजनसे लक्ष्मीप्राप्ति होती है । भौतिका बनाये शिवलिङ्ग पूजनसे सुन्दर भाग्य होती है । १६२ ।

महानील और ज्योतीरसका बनाये शिवलिङ्ग पूजनसे शरीरकी पुष्टि होती है । स्पर्शमणिका और सूर्यकान्तमणिका बनाये शिवलिङ्ग पूजनसे कुसकी वृद्धि होती है । १६३ ।

TRANSLATION.

Listen further.

161. Again, if a *linga* is made of mercury, it causes great wealth; if, of pearls, prosperity; if, of *chandrakānta*, immortality; and if, of gold, fruition.

162. Every kind of gemmed *linga* is good; but the worship of a *linga* of diamonds brings about the destruction of the enemy; of one of mercury, the accession of vast wealth; and finally of one of pearls, general good fortune.

163. The worship of a *linga* made of *mahānīlas* or blood-stones, makes the body healthy; and that of one composed of load-stones and the *sūryakānta*, brings dignity to the family.

• অহুবাদ ।

আরও বলিতেছি ।

শিবলিঙ্গ পারদনির্মিত হইলে মহেশ্বরের, মুক্তানির্মিত হইলে সৌভাগ্যের, চক্রকাস্তমণিনির্মিত হইলে স্বভাজয়ের, স্রবণনির্মিত হইলে সর্বাভিলাষ পূরণের, হেতু হন । ১৬১ ।

সর্বপ্রকার রত্ননির্মিত শিবলিঙ্গই শ্রেষ্ঠ, তন্মধ্যে বজ্রনির্মিত শিবলিঙ্গ পূজনে শত্রুবিনাশ, পারদময় শিবলিঙ্গ পূজনে মহেশ্বর্যবৃদ্ধি এবং মুক্তাময় শিবলিঙ্গ পূজনে সৌভাগ্যলাভ হয় । ১৬২ ।

মহানীল ও জ্যোতীরম দ্বারা গঠিত শিবলিঙ্গ পূজায় শরীরের পুষ্টি এবং স্পর্শ ও সূর্য্যকাস্তমণিদ্বারা নির্মিত শিবলিঙ্গ পূজায় কুল সমুন্নত হয় । ১৬৩ ।

मूषम् ।

चन्द्रापीडं मृत्युजित् स्यात् स्फाटिकं सर्वकामदं ।

शूलाख्यमणिर्जं शत्रुघ्नार्थं भौतिकं तथा ॥ १६४ ॥

शुभकृत् पुष्कलं तीर्थं वैदूर्यं शत्रुदर्पकृत् ।

नीलं लघ्नीमदं ज्ञेयं चन्द्रकान्तं शुभाय वै ॥ १६५ ॥

रत्नैः शिवार्चनं ।

आसनानि च मद्राणि गजदन्तभयानि च ।

सुवर्णरत्नचित्राणि चित्राण्यास्तरणानि च ॥ १६६ ॥

संज्ञमा ।

चन्द्रकान्तमणिका शिवलिङ्ग पूजनसे मृत्युकी भयका नाश होती है । स्फाटिक मणिका बनाये शिवलिङ्ग पूजनसे सर्वकामना सिद्धि होती है । शूलाख्य (जो रत्न धारण किहेसे शूल रोगका नाश होता है) मणिका और भौतिका बनाये शिवलिङ्ग पूजनसे शत्रुकी नाश होती है । १६४ ।

कोइ तीर्थमे लघुनियाका बनाये शिवलिङ्ग पूजनसे सब शुभप्राप्ति और शत्रुका अहंकारका नाश होता है । नीलाका शिवलिङ्ग पूजनसे लघ्नीकी वृद्धि होती है । और चन्द्रकान्त मणिका बनाये शिवलिङ्ग पूजनसे शुभ फल होता है । १६५ ।

रत्नकरके शिवपूजाकी फल कहते हैं ।

चाथीके दांतसे बनाया, सोणा और रत्न करके विधित करणा और विचित्र शय्या करके युक्त उत्तम आसन । १६६ ।

TRANSLATION.

164. The worship of a *Sibalinga* composed of *chandra-kānta* removes the fear of death, that of one made of crystal causes fruition, that of one made of *sūlakhyas* (a kind of gem, the wearing of which cures *sūla*, cholic pain) and pearls, removes enemies.

165. By worshipping a *Sibalinga* made of cat's-eyes on a sacred spot, a man attains good, and humbles the pride of his enemy;—by worshipping a *Sibalinga* made of sapphires, he reaps prosperity; and by the worship of one made of *chandra-kānta*, he realises his best wishes.

The effect of worshipping Siva with Gems.

166. A throne made of ivory, decorated with gold and gems and covered with a many-colored cloth ;

অহুবাৎ ।

চন্দ্রকান্ত মণিনির্মিত শিবলিঙ্গ পূজা করিলে যত্নভয় নাশ, স্ফটিকনির্মিত শিবলিঙ্গ পূজা করিলে সর্বপ্রকার কামনাসিদ্ধি, শূলাখ্য (যে মণিধাবণে শূলরোগ বিনষ্ট হয়) মণি ও মৌক্তিক নির্মিত শিবলিঙ্গ পূজা করিলে শত্রুনাশ হয় । ১৬৪ ।

কোন ভীর্ণস্থানে বৈদূর্য্যময় শিবলিঙ্গ পূজা করিলে নানা শুভফল প্রাপ্তি ও শত্রুদর্প ঘটে হয়, ইন্দ্রনীলময় শিবলিঙ্গ পূজা করিলে ত্রিবুদ্ধি এবং চন্দ্রকান্তময় শিবলিঙ্গ পূজা করিলে শুভ ফল প্রাপ্তি হইয়া থাকে । ১৬৫ ।

রত্নদ্বারা শিবপূজার ফল ।

গজদন্ত নির্মিত, স্বর্ণ ও বহু চিত্রিত এবং বিচিত্র আস্তরণযুক্ত উত্তম সিংহাসন । ১৬৬ ।

मूलम् ।

ह्रस्वं शशिनिभं चारु मुक्तादामविराजितं ।
 नवरत्नाश्रितं दिव्यं हेमदण्डं मनोहरं ॥ १६७ ॥
 चामरे च सिते मूर्ध्नि चामीकरपरिष्कृते ।
 राजहंसद्वयाकारे रत्नदण्डोपशोभिते ॥ १६८ ॥
 दर्पणश्चापि सुस्निग्धं दिव्यगन्धानुलेपनं ।
 समन्ताद्भ्रमसंस्कृतं पञ्चवैष्णवापि भूषितं ॥ १६९ ॥
 गम्भीरनिनदः शङ्खो हंसकुन्देन्दुसन्निभः ।
 अस्य पृष्ठादिदेशसु रत्नचामीकराश्रितः ॥ १७० ॥
 काचलानि च रम्याणि नानानादकराणि च ।
 सुवर्णनिर्मितान्येव भौक्तिकालङ्कृतानि च ॥ १७१ ॥

तरङ्गमा ।

पूर्णमासिके चन्द्रमाके समान उज्जर, उत्तम मोतिका
 माला करके शोभित, नौ रत्न करके विभूषित, सोणेका दण्डयुक्तः
 मनोहर क्ताता । १६७ ।

उज्जर, अति सूक्ष्म, सोणा और रत्नका बनाया दण्ड
 करके शोभित, राजहंसके स्वरूप दो चामर । १६८ ।

उत्तम गन्ध करके युक्त, सम्पूर्ण रत्न करके जड़ित, नव-
 पञ्चव करके शोभित सुन्दर दर्पण । १६९ ।

बड़े शब्दयुक्त, हंस, कुन्दफल और चन्द्रमाके समान
 उज्जर, पृष्ठभागमे सोणा और रत्न करके चिचित शङ्ख । १७० ।

सुन्दर, रमणीय, नानाप्रकार शब्द करके युक्त, सोणेका बनाया
 और मोति करके शोभित काचल नाम वाद्य यन्त्र । १७१ ।

TRANSLATION.

167. An umbrella, bright as the full-moon, decked with pearl-chains, and the nine gems and having a stick of gold;

168. Two white *chowries*, with handles made of gold and jewels and wearing the form of the swan;

169. A cool mirror fragrant with perfumes, studded with gems, and decorated with fresh leaves.

170. A deep-breathing conch, white as the swan, the *kunda* flower or the moon, and having its back studded with gold and gems;

171. A beautiful *ldhala*, (a kind of musical instrument) possessing a variety of sounds, made of gold, and decorated with pearls;

অহ্বাদ ।

পূর্ণচন্দ্রের আয় উজ্জ্বল, মুক্তাগালাবিভূষিত, নবরত্ন-
শোভিত, ও হুবর্ণদণ্ডবিশিষ্ট মনোহর ছত্র । ১৬৭ ।

শুরুবর্ণ, অতি সুক্ষ্ম, হুবর্ণ ও রত্নদ্বারা নির্মিত দণ্ড-
শোভিত এবং রাজহংসের আয় আকৃতিবিশিষ্ট চামর-
দ্বয় । ১৬৮ ।

অতি স্নিগ্ধ, উত্তম গন্ধে হুবাসিত, চতুর্দিকে রত্নখচিত
এবং পল্লব দ্বারা বিভূষিত দর্পণ । ১৬৯ ।

হংস, কুন্দপুষ্প ও চন্দ্রের নায় শুরুবর্ণ, পৃষ্ঠভাগে হুবর্ণ
ও রত্নে মণ্ডিত এবং গভীর-ধ্বনিবিশিষ্ট শব্দ । ১৭০ ।

হুবর্ণে নির্মিত, মুক্তা দ্বারা অনলঙ্কৃত, দেখিতে অতি সুন্দর
ও নানাপ্রকার ধ্বনিবিশিষ্ট কাহলনামক বাদ্য যন্ত্র । ১৭১ ।

मूषम् ।

अनेकरत्नसंस्कृतं हेमदारकवाटकं ।

तप्तजाम्बूनदमयं रत्नसमश्रितादृतं ॥ १७२ ॥

सुक्तादामवितानाद्यं विद्रुमद्वारतोरणं ।

हृषद्विरिष्टकैश्चैव निर्मितं गृहसुत्तमं ॥ १७३ ॥

एभिर्न्यायार्जितैर्द्रव्यैर्भक्त्या चेच्छिवमर्चयेत् ।

न तस्य प्रत्यवायोऽस्ति भोगवश्यो यतः प्रभुः ॥ १७४ ॥

नन्दिनः शिवपूजनं ।

लिङ्गं पञ्चामृतैर्नैव यथोक्तेनाभ्यसेचयत् ।

सुक्ताफलैरिन्द्रनीलैर्गोमेदैश्च निरन्तरं ॥ १७५ ॥

वैदूर्यैश्चैव वज्रैश्च माणिक्यैश्च तथास्रजयत् ।

एवं नन्दो महाभागो बह्वन्यद्धानि चार्चयत् ॥ १७६ ॥

तद्वज्रमा ।

नानाप्रकार रत्न करके सुक्त, सोणिका डुवार और कवाट-
युक्त, अग्निसे ज्वलाया सोणा करके बनाया और रत्न करके
बनाया एक शौ खम्भा करके सुक्त । १७२ ।

मोटिका माला करके शोभित चांदनी करके आच्छा-
दित, मुंगाका बनाया बाहेर द्वार सुक्त, पात्थर और ईंटका
बनाया सुत्तम गृह । १७३ ।

धर्मसे बटोरे यह सब वस्तुसे जो शिवका पूजा करे, तो
कोई दोष नहीं । जैसे शिव भोगकी वश है । १७४ ।

नन्दिकेश्वरकी शिवपूजाका फल कहते हैं ।

महात्मा नन्दिकेश्वर वज्रत दिन पञ्चामृत करके जैसा
शास्त्रकहा है, तैसे अभिषेक करके मोति, नीला, गोमेद,
लघुनिया, छोरा और माणिक यह सब रत्न करके वज्रत दिन
शिवकी पूजा करते भये । १७५ । १७६ ।

TRANSLATION.

172—173. A goodly brick or stone palace, burning with gems, having golden thresholds and doors, and a hundred pillars of gold and jewels, —the gates made of coral and hung with a canopy, having fringes of rows of pearls;

174. By worshipping Siva with the above-mentioned objects, obtained justly, one propitiates Mahádeva, inasmuch as he loves pleasure.

The worship of Siva by Nandi.

175—176. The great *Nandi*,* after formally purifying the *Sibalinga* in *pañchámrita*,† for a great length of time worshipped Mahádeva with pearls, sapphires, zircons, cat's-eyes, diamonds and rubies.

অহবাহ।

নানারত্নে সুষাতিত, স্বর্ণ-নির্মিত দ্বার ও কবাটযুক্ত,
স্বর্ণ-নির্মিত ওরত্নের শত স্তম্ভযুক্ত। ১৭২।

মুক্তাকালরে শোভিত চন্দ্রাতপযুক্ত, বিজ্ঞানতোরণ-
বিশিষ্ট, ইষ্টক বা প্রস্তর দ্বারা নির্মিত উত্তম গৃহ। ১৭৩।

যদি কেহ ন্যায্যোপার্জিত এই সকল বস্তু দ্বারা শিবের
অর্চনা করে, তাহাতে তাহার প্রত্যবায় নাই, যেহেতু প্রভু
ভোগের অধীন। ১৭৪।

নন্দীর শিবপূজা।

সহস্রা নন্দী পঞ্চমুখ দ্বারা বখাশাত্ত শিবলিঙ্গকে অভি-
ষিক্ত করিয়া মূল্য, ইন্দ্রনীল, গোমেদ, বৈদূর্য্য, হীরক ও
নাগিক্য দ্বারা বহুকাল অর্চনা করিয়াছিলেন। ১৭৫। ১৭৬।

* A follower of Mahádeva.

† A purifying mixture composed of five substances; viz., daddi (card), milk, clarified butter, honey and sugar.

मूमम्

रत्नैः श्रीरुष्णापूजनफलं ।

विद्रुमैः पूजयन् रुष्णं चै लोकं वशमानयेत् ।

माणिक्यैः पूजयन् रुष्णं सार्वभौमतमो भवेत् ॥ १७७ ॥

पुष्परामैर्यजन् रुष्णं राजा भवति निश्चितं ।

क्षत्रियः सार्वभौमः स्यात् साधयेत् सकलां नर्ही ॥ १७८ ॥

गारुत्मतमयै रत्नैः पूजयन् ज्ञानवान् भवेत् ।

अपि हीरकरत्नेन पूजयन् किं न साधयेत् ॥ १७९ ॥

तर्जमा

रत्न करके श्रीरुष्णाका पूजाका फल कहते हैं ।

जो मनुष्य मुंग करके श्रीरुष्णाका पूजा करे, सो तिन लोकका वश करने शके ; और जो माणिक करके पूजा करे, सो सम्पूर्ण पृथ्वीका राजा होये । १७७ ।

जो मनुष्य पुष्पराज करके श्रीरुष्णाका पूजा करे, सो अवश्य राजा होये और पूजा करनेवाला क्षत्रिय होये तो सम्पूर्ण पृथ्वीका राज पावे । १७८ ।

जो मनुष्य पाद्मासे श्रीरुष्णाकी पूजा करे, सो वज्रत ज्ञानी होता है ; और जो हीरासे पूजा करे, तिसको सब कार्यसिद्धि होते है । १७९ ।

TRANSLATION.

*The religious merit obtained by worshipping
Krishna with gems.*

177. By worshipping Krishna with coral, a man can subdue the three worlds; and by worshipping him with rubies, he attains the position of *Sārvabhauma*.*

178. He who worships Krishna with topazes, surely obtains 'the golden round and top of sovereignty;' and if the worshipper is a *Kshatriya*, he can lord it over the whole world.

179. He who worships Krishna with emeralds, attains wisdom; and he who worships the god with diamonds,—what can he not achieve?

অহংকার ।

রত্নদ্বারা শ্রীকৃষ্ণপূজার ফল ।

বিজ্ঞান দ্বারা শ্রীকৃষ্ণেব পূজা করিলে ত্রিলোক বশীকৃত হয়, নাগিক্য দ্বারা পূজা করিলে সার্বভৌম রাজা হয় । ১৭৭।

পুষ্পরাগ দ্বারা শ্রীকৃষ্ণেব পূজা করিলে নিশ্চয়ই রাজা হয়, পূজক যদি কুজিয় হয়, তাহা হইলে সমুদায় পৃথিবীর একাধিপত্য লাভ করিতে পারে । ১৭৮ ।

পাশাচারা শ্রীকৃষ্ণেব পূজা করিলে লোকে ভয়ানী হয়, হীমক দ্বারা পূজা করিলে কোন্ কার্য না সাধিত হইতে পারে ? । ১৭৯ ।

* The Lord of the whole world

मूचम् ।

सुवर्णपूर्णैरभ्यर्च्य मासं भक्तिपरायणः ।

कुबेरमममर्पितं प्राप्य चिन्मयं भोदते ।

देहान्ते हरितां प्राप्य स तु निर्वाणमृच्छति । १८० ।

अपिच ।

अमूल्यरत्नरचितं दर्पणाना सहस्रकं ।

दियं नारायणायैव नाभिसौन्दर्यहेतवे । १८१ ॥

अमूल्यरत्नरचितं पूटकाना सहस्रकं ।

प्रदियं गोपिकेशाय नाभिकारूपहेतवे । १८२ ॥

मुक्ताफलानां लक्षसु दन्तसौन्दर्यहेतवे ।

दियं गोलोकनाथाय शैलजे भक्तिपूर्वकं । १८३ ॥

तर्जमा ।

जो मनुष्य सोणिका फुल वनायकरके श्रीकृष्णकी पूजा
मास भरि करे, सो मनुष्य इह लोकमे कुबेरके समान धनी
होये और मरण भये पर सुक्ति पावे । १८० ।

और कहते हैं ।

नाभिका सौन्दर्यके हेतु अमूल्य रत्नका हजार दर्पण
वनायकरके नारायणको देना चाहिये । १८१ ।

नाकका सौन्दर्यके हेतु अमूल्य रत्न करके वनाया हजार
कमल श्रीकृष्णको देना चाहिये । १८२ ।

हे शैलनन्दिनि ! दांतका सौन्दर्यके हेतु लाख मोति
गोलोकनाथको देना चाहिये । १८३ ।

TRANSLATION.

180. By worshipping Krishna with golden flowers, a man can become as rich as *Kuvera*, and in after-life, can attain *nirvāna*.*

Further:—

181. If a person worships *Nārāyaṇa* with a thousand mirrors, studded with jewels, he attains a beautiful navel.

182. For attaining a good nose, one should worship *Gopināth* with a thousand lotuses decorated with gems.

183. O Daughter of the Mountain, for good teeth, a man should offer *Golakanāth* one hundred thousand pearls.

অনুবাদ ।

যে ব্যক্তি ভক্তিপূৰ্ব্বক হইয়া এক মাস শ্রবণের পুষ্পদ্বারা শ্রীকৃষ্ণের পূজা করে, সে ইহকালে কুবেরের দ্বায় সম্পত্তি লাভ করিয়া পরকালে নির্বাণমুক্তি প্রাপ্ত হয় । ১৮০ ।

আরও বর্ণিত হইল ।

নাভির সৌন্দর্য্য হেতু নারায়ণকে অমূল্য রত্নখচিত সহস্রসংখ্যক দর্পণ দেওয়া উচিত । ১৮১ ।

নাসিকার সৌন্দর্য্য হেতু গোপীনাথ শ্রীকৃষ্ণকে অমূল্য রত্ন-নির্মিত সহস্রসংখ্যক কমল দেওয়া কর্তব্য । ১৮২ ।

হে শৈলনন্দিনি ! দন্তের সৌন্দর্য্য হেতু গোলোকনাথ শ্রীকৃষ্ণকে লক্ষ মুক্তা দান করা বিধেয় । ১৮৩ ।

* A philosophical word; hard to render intelligible to European readers. It signifies something like annihilation.

मूलम् ।

रत्नगेण्डूकलक्षश्च गण्डसौन्दर्यहेतवे ।
 मदीश्वराय दातव्यं व्रते शैलेन्द्रकन्यके ॥ १८४ ॥
 रत्नपाशकलक्षश्च देयं व्रद्धेश्वराय च ।
 ओष्ठाधःस्थलरूपाय प्राणेशि भक्तितो व्रते ॥ १८५ ॥
 कर्णभूषणलक्षश्च रत्नगारविनिर्मितं ।
 देयं सज्जेश्वरायैव कर्णसौन्दर्यहेतवे ॥ १८६ ॥
 माध्वीककलसानाञ्च लक्षं रत्नविनिर्मितं ।
 देयं विश्वेश्वरायैव स्वरसौन्दर्यहेतवे ॥ १८७ ॥
 सुधापूर्णश्च कुम्भाना सहस्रं रत्ननिर्मितं ।
 देयं क्षणाय देवेशि वाक्यसौन्दर्यहेतवे ॥ १८८ ॥

संज्ञमा ।

हे शैलनन्दिनि ! गण्डके सौन्दर्यके हेतु श्रीकृष्णको लाख
 गेंदाका देना चाहिये । १८४ ।

हे प्राणेश्वरि पार्ष्वति ! ओष्ठके सौन्दर्यके हेतु रत्नका
 बनाया लाख पाशा श्रीकृष्णको देना चाहिये । १८५ ।

कर्णके सौन्दर्यके हेतु रत्नके बनाया लाख कर्णभूषण
 देना चाहिये । १८६ ।

स्वरके सौन्दर्यके हेतु रत्नका बनाया हजार घट मधुमे
 भरके श्रीकृष्णको देना चाहिये । १८७ ।

हे देवेशि ! वाक्यके सौन्दर्यके हेतु रत्नके बनाया हजार
 घट अमृतसे भरके श्रीकृष्णको देना चाहिये । १८८ ।

TRANSLATION

184 O *Girya*, for fine cheeks, one should offer *Krishna* one hundred thousand small balls made of gems

185 Mistress of my heart ! for attuning a good nether lip, the devotee should offer *Narayana* one hundred thousand dice made of gems

186 For a pair of good ears, a man should offer *Krishna* one hundred thousand ear rings made of jewels

187 For attaining a good voice, a man should offer *Vishweswara* one hundred thousand jars of honey, studded with gems

188 O Empress among the gods ! for attaining good speech, a person should offer *Krishna* a thousand jars of nectar, made of gems

সহবাদ।

হে শৈলেন্দ্রনন্দিনি। গগদেশেব সৌন্দর্য্য হেতু নদীশ্বব
ত্রীকৃষ্ণকে লক্ষ রত্ন গেণ্ডুক (ভাঁটা) দেওয়া উচিত। ১৮৪।

হে জীবিতেশ্ববি। অধঃ ওষ্ঠেব সৌন্দর্য্য হেতু ব্রহ্মে
শ্বরকে বহ্নিনির্মিত লক্ষ পাশক দান করা কর্তব্য। ১৮৫।

কর্ণের সৌন্দর্য্য হেতু সর্বেশ্বব নাবাণকে উত্তম বহ্ন
নির্মিত লক্ষ কর্ণকৃষ্ণ প্রদান করা বিধেয়। ১৮৬।

শ্বরের সৌন্দর্য্য হেতু বিশেষ্ববকে মধুপূর্ণ লক্ষ বহ্ন কলস
দান করা উচিত। ১৮৭।

হে দেবেশি। বাক্যেব সৌন্দর্য্য হেতু ত্রীকৃষ্ণকে বহ্ন
নির্মিত সহস্রসংখ্যক স্বধাপূর্ণ কলস দান করা কর্তব্য। ১৮৮।

मूलम् ।

रत्नप्रदीपलक्ष्म गोपवेशविधायिने ।

देयं किशोरवेशाय हृष्टिसौन्दर्यहेतवे ॥ १८६ ॥

धुत्तरकुसुमाकारं रत्नपात्रसङ्घसूक्तं ।

देयं गोरक्षकायैव गलसौन्दर्यहेतवे ॥ १८७ ॥

सद्गुणसाररचितं पद्मनालसङ्घसूक्तं ।

देयं तन्तुकपालाय धाञ्जलसौन्दर्यहेतवे ॥ १८८ ॥

लक्ष्म पद्मरागाणां वक्षःसौन्दर्यहेतवे ।

देयं गोपाङ्गनेभाय नारायणि हरिप्रते ॥ १८९ ॥

अद्भुतीयकलक्ष्म रत्नसारविनिर्मितं ।

अहुलीनाञ्च रूपार्थं देयं देवेश्वराय च ॥ १९० ॥

तर्जमा ।

हृष्टिका सौन्दर्यके हेतु रत्नका बनाया लाख चेरका
श्रीकृष्णको देना चाहिये । १८६ ।

ग्रीवाका सौन्दर्यके हेतु रत्नका बनाया धुत्तरके समान
हाजार पात्र गोपवेशधारो श्रीकृष्णको देना चाहिये । १८७ ।

भुजाका सौन्दर्यके हेतु रत्नका बनाया हाजार कमलके
दांड़ी देना चाहिये । १८८ ।

हे नारायणि ! छातीके सौन्दर्यके हेतु लाख पद्मराग
श्रीकृष्णको देना चाहिये । १८९ ।

अद्भुतीके सौन्दर्यके हेतु लाख रत्नकी अद्भुती देवेश्वर
नारायणको देना चाहिये । १९० ।

TRANSLATION.

189. For a pair of beautiful eyes, a man should offer the youthful *Krishna* one hundred thousand lamps, made of jewels.

190. For a goodly neck, *Gopāla* should be worshipped with a thousand flowers, made of gems, and shaped like the *Dhustāra*.

191. For two goodly arms, *Krishna* should be offered a thousand lotus-stalks, made of jewels.

192. O *Nārāyaṇī*, to attain a fine chest, the god should be propitiated with a hundred thousand rubies.

193. For handsome fingers, a hundred thousand gemmed rings should be offered to the god.

অহবান ।

দৃষ্টির সৌন্দর্য্য हेतु গোপবেশধারী श्रीकृष्णके लक्ष वस्त्र-
निर्मित शरीर देওয়া উচিত । ১৮৯ ।

গলদেশের সৌন্দর্য্য हेतु श्रीकृष्णके रत्न-निर्मित सहस्र-
संख्यक धूलु व पुष्प दान করা বিধেয় । ১৯০ ।

বাহুব সৌন্দর্য্য সাধনার্থ श्रीकृष्णके उत्तम रत्ननिर्मित
सहस्रसंख्यक पद्मनाल प्रदान করা উচিত । ১৯১ ।

হে নারায়ণি ! বক্ষঃস্থলের সৌন্দর্য্য हेতু গোপাননা-
নাথ श्रीकृष्णके लक्ष मानिक देওয়া উচিত । ১৯২ ।

অঙ্গুলির সৌন্দর্য্য সাধনার্থ দেবেশ্বর श्रीकृष्णके उत्तम
रत्ननिर्मित लक्ष अङ्गुलीयक दान করা কর্তব্য । ১৯৩ ।

मूलम् ।

मणीन्द्रमारलक्ष्य श्वेतवर्णं मनोहरं ।
 देयं मुनीन्द्रनाथाय नखसौन्दर्यहेतवे ॥ १८४ ॥
 सद्रत्नसारहाराणां लक्ष्म्यातिमनोहरं ।
 देयं मदनमोहाय स्तनसौन्दर्यहेतवे ॥ १८५ ॥
 सद्रत्नवत्तुलाकारं लक्ष्मपाचं मनोहरं ।
 देयं पद्मालयेशाय देहस्य रूपहेतवे ॥ १८६ ॥
 सद्रत्नसाररचितं रयचक्रवहस्रकं ।
 नितम्बरूपहेत्वर्थं मदेयं चक्रपाणये ॥ १८७ ॥
 सुवर्णच्छलक्ष्म्य देयं नारायणाय च ।
 चिचितं रत्नसारेण मूर्ध्निः सौन्दर्यहेतवे ॥ १८८ ॥

तर्जमा ।

नखके सौन्दर्यके हेतु साख उज्जर मनोहर उत्तम
 रत्न श्रीकृष्णको देना चाहिये । १८४ ।

स्तनके सौन्दर्यके हेतु उत्तम रत्न करके बनाया साख
 मनोहर हार मदनमोहन श्रीकृष्णको देना चाहिये । १८५ ।

सम्पूर्ण शरीरकी सौन्दर्यके हेतु उत्तम रत्न करके
 बनाया मनोहर साख गोलाकार पाच देना चाहिये । १८६ ।

नितम्बके सौन्दर्यके हेतु उत्तम रत्न करके बनाया
 हजार रयके चक्र चक्रपाणि नारायणको देना चाहिये । १८७ ।

मायाका सौन्दर्यके हेतु सुवर्ण करके बनाया चमूत्य रत्न
 करके चिचित करण साख छाता देना चाहिये । १८८ ।

TRANSLATION.

194. For good nails, *Krishna* should be offered a hundred thousand beautifully white gems.

195. For attaining a beautiful bust, a woman should offer *Krishna* a million chains, made of jewels of rare excellency.

196. For the general beauty of the person, a person should offer the Lord of *Lakshmi* beautiful balls studded with gems.

197. For a pair of good buttocks, a woman should worship the Holder of the *chakra* with a thousand wheels made of gems.

198. For a good head, one should propitiate *Náráyana* with a million golden umbrellas, adorned with gems.

অহুবাধ ।

নখের সৌন্দর্য্য হেতু য়নীন্দ্রনাথ শ্রীকৃষ্ণকে উত্তম খেত-
বর্ণ লক্ষ রত্ন দেওয়া উচিত । ১৯৪ ।

স্তনের সৌন্দর্য্য হেতু মদনমোহন শ্রীকৃষ্ণকে অতি মনো-
হর, উত্তম রত্ননির্ম্মিত লক্ষ হার প্রদান করা বিধেয় । ১৯৫ ।

সমুদায় দেহের সৌন্দর্য্য হেতু লক্ষ্মীশ শ্রীকৃষ্ণকে উত্তম
রত্ননির্ম্মিত, অতি মনোহর লক্ষসংখ্যক বর্তুলাকার বস্ত্র
প্রদান করা কর্তব্য । ১৯৬ ।

নিতম্বদেশের সৌন্দর্য্য হেতু চক্রপাণি নারায়ণকে
উত্তম রত্ননির্ম্মিত সহস্রসংখ্যক রথচক্র দান করা
উচিত । ১৯৭ ।

মস্তকের সৌন্দর্য্য হেতু নারায়ণকে উত্তম রত্নচিত্রিত
স্বর্ণনির্ম্মিত লক্ষ ছত্র দান করা কর্তব্য । ১৯৮ ।

मूढम् ।

अमूल्यरत्नसूक्ष्म देयं नारायणाय वै ।
 सुवर्ते व्रतपूर्णार्थं शीलसीन्दर्यहेतवे ॥ १९९ ॥
 शुद्धस्फटिकसङ्काशं मणौन्द्रसारसूक्ष्मं ।
 देयं सुनीन्द्रनाथाय मनःसीन्दर्यहेतवे ॥ २०० ॥
 प्रवालसारसङ्काशं मणिसारसूक्ष्मं ।
 देयं कृष्णाय भक्त्या च प्रियामुरागद्वये ॥ २०१ ॥
 माणिक्यसारसूक्ष्म देयं कृष्णाय यत्नतः ।
 जन्मनः कोटिपर्यन्तं स्वामिसौभाग्यहेतवे ॥ २०२ ॥
 रत्नेन्द्रसारसूक्ष्म देयं कृष्णाय यत्नतः ।
 असंख्यजन्मपर्यन्तमात्मनो धनहेतवे ॥ २०३ ॥

वर्जना ।

हे सुवर्ते । स्वभावके सीन्दर्यके हेतु लाख अमूल्य रत्न
 नारायणको देना चाहिये । १९९ ।

मनके सीन्दर्यके हेतु उत्तम स्फटिक मणिका समान
 दीप्तियुक्त लाख उत्तम मणि देना चाहिये । २०० ।

पतिकी प्रीतिकी हेतु मुंगाके समान दीप्तियुक्त हजार
 उत्तम मणि श्रीकृष्णको देना चाहिये । २०१ ।

कोटि जन्म पर्यन्त स्वामीकी सौभाग्यके वरे लाख
 माणिक्य श्रीकृष्णको देना चाहिये । २०२ ।

असंख्य जन्म पर्यन्त अपने धन लाभके वरे लाख
 उत्तम मणि श्रीकृष्णको देना चाहिये । २०३ ।

TRANSLATION.

199 O *Suprata*, for a fair nature, one should offer Nārāyaṇa a hundred thousand gems of great value.

200. For a fair mind, a person should worship Krishna with a hundred thousand gems, white like pure crystal.

201 For securing the good graces of her husband, a woman should worship Krishna with a thousand gems, red like the coral.

202. For securing her husband for the space of ten millions of births, a woman should offer Nārāyaṇa a hundred thousand rubies of matchless beauty.

203. For securing riches for no end of births, a man should worship Krishna with a hundred thousand gems.

অনুবাদ ।

হে সুব্রতে । স্বভাবের সৌন্দর্য্যার্থ নারায়ণকে লক্ষ সংখ্যক অমূল্য বস্ত্র দেওয়া উচিত । ১৯৯ ।

মনের সৌন্দর্য্য হেতু মুনীন্দ্রনাথ শ্রীকৃষ্ণকে বিশুদ্ধ ফটি-
কেব ন্যায় শুভ্রবর্ণ লক্ষসংখ্যক উত্তম বস্ত্র দান করা
কর্তব্য । ২০০ ।

স্বামীব অনুবাগ বৃদ্ধিব নিমিত্ত শ্রীকৃষ্ণকে ভক্তিপূর্ব্বক
সহস্রসংখ্যক প্রবালের ন্যায় বক্তবর্ণ মণি দান করা
বিধেয় । ২০১ ।

কোটি জন্ম পর্যান্ত স্বামিসৌভাগ্যলাভার্থ শ্রীকৃষ্ণকে
বস্ত্রপূর্ব্বক লক্ষ উত্তম মণিক দেওয়া উচিত । ২০২ ।

অসংখ্য জন্ম পর্যান্ত আপনাব ধনলাভার্থ শ্রীকৃষ্ণকে
বস্ত্রপূর্ব্বক লক্ষসংখ্যক উত্তম বস্ত্র দান করা কর্তব্য । ২০৩ ।

मूलम् ।

कल्पपादपदानं ।

सुत उवाच ।

अथान्यं सप्रवक्ष्यामि कल्पपादपमुत्तमं ।

शतनिष्कैश्च कृत्वेव सर्व्यशाखासमन्वितं ॥ २०४ ॥

शाखाया विधिना कृत्या सुक्तादामप्रलम्बनं ।

दिव्यैर्मरकतैश्चैव चाङ्कुराणि प्रविन्द्यसेत् ॥ २०५ ॥

प्रवालं कारयेद्दिहान् प्रवालेन द्रुमस्य तु ।

फलानि पद्मरागेश्च कल्पवृक्षस्य शोभनं ॥ २०६ ॥

मूलदण्डश्च नीलेन वस्त्रेण स्तम्भमुत्तम ।

वैदूर्येण द्रुमाग्रश्च पुष्करागेण मस्तकं ॥ २०७ ॥

तर्जमा ।

कल्पवृक्षका दान कहते हैं ।

सूतजी बोधते हैं ।

हे सुव्रत ! आगे अन्य प्रकारसे कल्पवृक्षनामक महा-
दानकी विषय कहते हैं । शी-संख्या सुवर्णसे सम्पूर्ण शाखा-
सुक्त कल्पवृक्ष बनावना चाही । २०४ ।

वृक्षके सब शाखामे मोतिका माला विधिपूर्वक भुलायके
मनोहर मरकत मणिसे वृक्षका जड़का निर्गमाण करणा
चाही । २०५ ।

वृक्षका नवा पद्मव भुंगाका और फल पद्मराग मणिका
बनावना चाही । २०६ ।

वृक्षके मूल नीला मणिका, डार हीराका, अग्रभाग
लघुनियाका और मस्तक पुष्कराजका बनावना चाही । २०७ ।

TRANSLATION.

The Bestowal of the Kalpa Tree.

Sūta said ;—

204. O *Suvrata*, I am going to tell you of another kind of offering. The Kalpa tree should be prepared with a hundred *niskas*,* with branches.

205. Pearls should hang down from its boughs; and beautiful emeralds should form its shoots.

206. Corals should form the new leaves; and rubies, the fruits.

207. Sapphires should form the root; diamonds, the nothermost part of the trunk; cat's-eyes, the part immediately below the top; and finally topazes, the foremost part.

অম্বাদ।

কল্পপাদপদান।

হুত বনিয়াহিলেন।

হে সূত্রত! অনন্তর অগ্ন্যধিকার কল্পপাদপনামক মহাদানের বিষয় বলিতেছি। শতসংখ্যক নিক অর্থাৎ নোহরদ্বাবা সর্কশাখাসম্বিত কল্পপাদপ নির্মাণ করিতে হইবে। ২০৪।

হৃকের প্রত্যেক শাখাতে মুক্তানানা বিধিপূর্বক প্রলবিত করিয়া মনোহর নবকত দ্বারা হৃকেব অঙ্গুর নির্মাণ করিতে হইবে। ২০৫।

কল্পহৃকের নব পল্লব সকল প্রবাল দ্বারা এবং ফলসমূহ পদ্মরাগ দ্বারা নির্মিত হইবে। ২০৬।

হৃকের মূল ইলনীল দ্বারা, করুদেশ হীমক দ্বারা, অগ্রভাগ বৈদূর্য্য দ্বারা ও অন্তর পুষ্পরাগ দ্বারা নির্মাণ করিতে হইবে। ২০৭।

* A *niska* is a gold mohar.

मूलम् ।

गोमेदकेन वै पञ्चं सूर्यप्रकान्तेन सुव्रत ।

चन्द्रकान्तेन वा वेदिं द्रुमस्य स्फटिकेन वा ॥ २०८ ॥

वितस्तिमात्रमायासं वृक्षस्य परिकीर्तितं ।

तन्मूले स्थापयेद्विद्धं लोकपालसमाहृतं ॥ २०९ ॥

रत्नधेनुदानं ।

मत्स्य उवाच ।

अथातः संप्रयत्स्यामि महादानमनुत्तमं ।

रत्नधेनुरिति ख्यातं गोलोकफलदं नृणां ॥ २१० ॥

पुण्यन्दिनमथासाद्य तुलापुरुषदानवत् ।

लोकेशावाहनं कृत्वा ततो धेनुं प्रकल्पयेत् ॥ २११ ॥

तत्त्वमा ।

गोमेद मणिका वृक्षका पाता और वृक्षके तरे सूर्यप्रकान्त,
चन्द्रकान्त, अथवा स्फटिक मणिका वेदि बनावना
चाही । २०८ ।

वृक्षके प्रमाण विताभर और वृक्षके मूलमे आठ लोक
पालके सहित शिवलिङ्ग स्थापन करणा चाही । २०९ ।

रत्नधेनुदानका फल कहते हैं ।

मत्स्यप्रवतार नारायण बोले ।

इसके अनन्तर महादान कहते हैं । जो मनुष्य रत्न-
धेनुका दान करते हैं, सो मरणके अन्ते गोलोकको जाते
हैं । २१० ।

पुण्य दिनमे तुलापुरुषके दानके समान लोकपाला-
दिकका पूजा करके पिके धेनुका निम्नाणि करणा चाही । २११ ।

TRANSLATION.

208. The leaves should be of zircons; and the altar should be of *sūrya-kāntas*, *chandra-kāntas*, or crystals.

209. The height of the tree should be one *vi-tasti*; and the *linga* should be established beneath it, along with the other deities.

The Bestowal of the Gemmed Cow.

The Incarnation of the Fish said;—

210. I am going to relate matters pertaining to the great bestowal of the gemmed cow;—by which a man attains *Golaka*.

211. Like the ceremonies of *tulā* and *purīṣa*, on an auspicious day, the presence of the deities should be solicited, before the gemmed cow is constructed.

অহুবাদ ।

গোমেদ দ্বারা বৃক্ষপত্র সকল এবং বৃক্ষমূলে সূর্য্যকান্ত বা চন্দ্রকান্ত অথবা স্ফটিক দ্বারা বেদি নির্মিত হইবে। ২০৮।

বৃক্ষের পরিমাণ বিতস্তিপর্য্যমিত হইবে এবং তন্মূলে লোকপালগণসমবেত শিবলিঙ্গ স্থাপন করিতে হইবে। ২০৯।

ব্রহ্মধেনু দান ।

সংজ্ঞাবতার ভগবান্ বলিয়াছিলেন ।

অতঃপর ব্রহ্মধেনু নামক অতি শ্রেষ্ঠ সহাদানের বিবরণ বলিতেছি, যদ্বারা মনুষ্যগণ গোলোকে বসতি করিতে পারে। ২১০।

পুণ্যাহ প্রাপ্ত হইয়া তুলা পুরুষদানের স্থায় লোকপালদিগের আবাহন করিয়া পশ্চাৎ ধেনু নির্মাণ করিবে। ২১১।

मूलम्

भूमौ कृष्णाजिनं कृत्वा लवणद्रोणसंयुतं ।
 धेनुं रत्नमयीं कुर्यात् सङ्कल्प्य विधिपूर्वकं ॥ २१२ ॥
 स्थापयेत् पद्मरागाणामेकाशीतिं मुखे बुधः ।
 पुष्करागशतं तद्दक्षिणार्था परिकल्पयेत् ॥ २१३ ॥
 ललाटे हेमतिलकं सुक्ताफलशतं दशोः ।
 अयुगे विद्रुमशतं शुक्री कर्णद्वये श्रुते ॥ २१४ ॥
 काञ्चनानि च शृङ्गाणि शिरो वक्ष्यतात्नकं ।
 तथा च नेत्रपटलं गोमेदकसमन्वितं ॥ २१५ ॥

तर्जमा

पृथ्वीपर चटगाका चर्मा विक्रायके द्रोणपरिमाण अर्थात्
 बचिश खेर सोन उस पर धरके विधानपूर्वक संकल्प करके
 रत्नकी धेनु निर्माण करणा चाही । २१२ ।

पण्डित लोग तिस गौके मुखके उपर एकाशी माणिक
 और नासामे एक शौ पुष्कराज स्थापन करेंगे । २१३ ।

कपालमे सोणिका तिलक, दोनो नथमे एक शौ मोति,
 दोनो सूमे एक शौ भुंगा और दोनो कानमे दोठे मोतिका
 जड़ सिपि स्थापन करेंगे । २१४ ।

गौका दोनो जींगि सोणिका, माथा एक शौ हीराका,
 चक्षुका पुत्तरी गोमेद भणिका बनावना चाही । २१५ ।

. TRANSLATION.

212. The hide of a *Krishnasāra** should be touched with salt weighing a *drona*,† and spread on the ground; and on it the jewelled cow should be made with due ceremonies.

213. The sages should place eighty-one rubies in its mouth; and a hundred topazes on its nose.

214. On its forehead, a golden stripe should be painted; a hundred pearls should be placed near its eyes; a hundred corals near its brows; and two oysters on its ears.

215. The two horns of the cow should be made of gold; the head, with a hundred diamonds; and the pupils of the eyes, with zircons.

অনুবাদ ।

দ্রোণ অর্থাৎ বজ্রিশ সেরপরিমিত লবণ-সংযুক্ত কৃষ্ণসার
বৃগচর্ম ভূমিতে পাতিয়া বিধিগুরুক সঙ্কল্প করত রত্নময়ী
ধেনু নির্মাণ করিবে । ২১২ ।

পণ্ডিতগণ ধেনুর মুখে একাশীতি পদ্মরাগ, নাসিকাতে
এক শত পুষ্পরাগ স্থাপন করিবেন । ২১৩ ।

ললাটে হেমতিলক, চক্ষুর্দ্বয়ে শতসংখ্যক মুক্তা,
ক্রয়ুগে একশত প্রবাল এবং কর্ণদ্বয়ে দুইটী মুক্তোৎপাদিকা
শুভ্রি দিবেন । ২১৪ ।

ধেনুর শৃঙ্গদ্বয় কাঞ্চন দ্বারা; শিরোদেশ শতসংখ্যক
বজ্র দ্বারা এবং চক্ষুর তারা গোমেদ দ্বারা নির্মাণ করি-
বেন । ২১৫ ।

* A kind of antelope.

† 32 acers.

मूषम् ।

इन्द्रनीलशतं पृष्ठे वैदूर्यशतपार्श्वकौ ।
 स्फटिकैरुदरं कार्यं सौगन्धिकशतं हृदि ॥ २१६ ॥
 सुरा हेममयाः कार्य्याः पुच्छं मुक्तावलीमयं ।
 सूर्यप्रकान्तेन्दुकान्तैश्च घ्राणं कर्पूरचन्दनैः ॥ २१७ ॥
 कुङ्कुमानि च रोमाणि रौप्यं नाभिश्च कारयेत् ।
 गारुत्मतशतं तद्वदस्त्रीनि परिकल्पयेत् ॥ २१८ ॥
 तथान्यानि च रत्नानि स्थापयेत् सर्व्व सन्धिषु ।
 कारयेद्देवमेवन्तु चतुर्थांशेन वत्सकं ॥ २१९ ॥

तदुजमा ।

एक शौ नीलाका पीठ, एक शौ लघुनियेका दोनो पार्श्व,
 स्फटिक मणिका उदर और एक शौ सौगन्धिक मणिका
 हृदय वनावना चाही । २१६ ।

सोणिका चारो खुर, मोतिका मालाका पुंछ और चन्द्र-
 कान्त सूर्यप्रकान्त भणि, चन्दन और कर्पूर आदि सुगन्ध
 यस्तुसे नासिका वनावना चाही । २१७ ।

: रोरीका रोम, चांदीका नाभि, और पान्तेका छाड़ मय
 निर्माण करणा चाही । २१८ ।

एमव सेवाय और जो भणि है, सोमव सन्धिमे देना
 और गौका जो बाकरा, तिसको वनावना तो जितने जितने
 मणि और सोणा बांझ बांझ देनेका लिखा है, तिसको
 चौथ भाग बाकरूके सर्व्व अङ्गमे देना चाही । २१९ ।

TRANSLATION

216. The back should be made of ■ hundred sapphires ; the two sides, by a hundred cat's-eyes ; the abdominal regions, with crystal , and the breast, with a hundred *saugandhikas*

217. The hoofs should be made of gold ; the tail, of pearls ; and the nose, of *chandra kantas* and *surya kantas* ;—and fragrant substances, such as sandal paste and camphor, should be employed in making it

218. The hairs should be made of *kunkuma* ; the navel should be of silver ; and the bones, of emeralds

219 Besides these, other gems should be placed in the joints ; and a fourth of those gems that have been enumerated for the cow, should go to the construction of the various members of the calf.

অহ্বাদ ।

শতসংখ্যক ইন্দ্রনীল দ্বাবা পৃষ্ঠভাগ, শতসংখ্যক লগুনিয়া দ্বাবা পাশ্বদ্বয় ক্ষুটিক দ্বাবা উদর এবং শতসংখ্যক সৌগন্ধিক দ্বাবা হৃদয় নির্মাণ কবিবেন । ২১৬ ।

খুবচতুষ্কয় হুবর্ণ দ্বাবা, পুচ্ছ মুক্তামালা দ্বাবা এবং সূর্য্যকান্ত ও চন্দ্রকান্ত মণি আব চন্দন কর্পূর ইত্যাদি জগন্ধি বস্ত্র দ্বাবা নাসিকা নির্মাণ কবিবেন । ২১৭ ।

বুদ্ধিম দ্বারা বোণাবলী, বৌণ্য দ্বাবা নাভি এবং মবকৃত দ্বাবা অস্থি সমুদায় নির্মাণ কবিবেন । ২১৮ ।

এতদ্ভিন্ন অন্তান্ত রত্ন সমুদায় সকল সন্ধিস্থানে স্থাপন কবিবেন এবং ধেনুব যে যে অঙ্গ বে যে বস্ত্র দ্বাবা নির্মাণ কবিবার বিবি নির্দিষ্ট হইল, বৎসেব সেই সেই অঙ্গ সেই সেই বস্ত্রের চতুর্থাংশ দ্বাবা নির্মাণ কবিতে হইবে । ২১৯ ।

भूषम् ।

रत्नाचलदानं ।

मत्स्य उवाच ।

अथातः संप्रवक्ष्यामि रत्नाचलमनुत्तमं ।

सुक्ताफलसहस्रेण पर्वतः स्यादनुत्तमः ॥ २२० ॥

मध्यमः पञ्चशतकैस्त्रिशतैरवरः स्मृतः ।

चतुर्थांशेन विष्कम्भाः पर्वताः स्युः समन्ततः ॥ २२१ ॥

पूर्वेण वज्रगोमेदैर्दक्षिणेनेन्द्रनीलकैः ।

पुष्परगायुतैः कार्थ्यै विवर्द्धिर्गन्धमादनः ॥ २२२ ॥

वैदूर्यविद्रुमैः पश्चात्संमिश्रो विपुलोऽचलः ।

पद्मरागसमं वर्णैश्चतुरेण तु विन्यसेत् ॥ २२३ ॥

सरजमा ।

रत्नके पर्वतके दान कहते हैं ।

मत्स्यावतार नारायण बोले ।

इसको पर रत्नाचल वदा उत्तम दान कहते हैं । हजार मोतिका बनाया पर्वत अति उत्तम । २२० ।

पाँच शौ मोतिका बनाया पर्वत मध्यम, तिन शौ मोतिका बनाया पर्वत अधम और आढ़ाइ शौ मोतिका बनाया गण्डशैल निर्माण करणा चाही । २२१ ।

मोतिका बनाया पर्वतके पूर्व दिशामे हीरा और गोमेद, दक्षिण दिशामे नीला, वीचमे दश हजार पुष्पराज, पश्चिम दिशामे लघुनिया और मुंगा और उत्तर दिशामे माणिकके समान वर्णयुक्त मणि देना चाही । २२२ । २२३ ।

TRANSLATION.

The Bestowal of the Gemmed Mountain.

220. The Fish Incarnation of the Deity said;— I am now going to tell of the bestowal of the Gemmed Mountain. The best Mountain should be made of a thousand pearls.

221. The next best, by five hundred; the next, by three hundred; and the last, by two hundred and fifty pearls.

222—223. The eastern part should be made of gems resembling diamonds and zircons; the southern, by those resembling sapphires; the middle, by ten thousand gems like topazes; the west, by gems resembling cat's-eyes and coral; and the north, by ruby-like jewels.

অহ্বাদ ।

রত্নাচল দান ।

মন্ত্ৰাবতাব ভগবান্ বলিরাহিলেন ।

অতঃপর অত্যাৎকৃষ্টে রত্নাচল দানের কথা বলিতেছি ।
সহস্রসংখ্যক মুক্তা দ্বারা অতি উত্তম সর্বোৎকৃষ্টে রত্নাচল
নির্মিত হইবে । ২২০ ।

পঞ্চ শত মুক্তা দ্বারা মধ্যম, ত্রিশত মুক্তা দ্বারা অধম
পর্বত এবং সার্ব্বদ্বিশত মুক্তা দ্বারা গণ্ডশৈল নির্মাণ করিতে
হইবে । ২২১ ।

মুক্তানির্মিত রত্নাচলের পূর্ব ভাগে হীরক ও গোনেদ ;
দক্ষিণ ভাগে ইন্দ্রনীল ; মধ্য ভাগে অমৃতসংখ্যক পুষ্পরাগ ;
পশ্চিম ভাগে বৈদূর্য্য ও বিক্রম এবং উত্তর ভাগে পদ্মরাগের
ন্যায় বর্ণবিশিষ্ট মণিসমূহ বোজনা করিতে হইবে । ২২২।২২৩।

मूलम् ।

व्रीहिमेरुदानं ।

मत्स्य उवाच ।

मेरुर्महाव्रीहिमयस्तु मध्ये

सुवर्णवृक्षत्रयसंयुतः स्यात् ।

पूर्व्वेण मुक्ताफलवज्रयुक्तो

याम्ये च गोमेदकपुष्परामैः ॥ २२४ ॥

पश्चाच्च गारुत्मतनीलरत्नैः

सौम्यैश्च वैदूर्यसरोजरामैः ।

श्रीखण्डखण्डैरभितः प्रवाल-

लतान्वितः शुक्तिशिलायुतः स्यात् ॥ २२५ ॥

तर्जमा ।

धान्यका पर्व्वत दान कहते हैं ।

मत्स्यावतार नारायण बोले ।

बड़त् धान्यका एक पर्व्वत निर्माण करके तिसको बीचमें सोणेका बनाया तिनो वृक्ष स्थापन करणा चाही, पूर्व्व दिशामे मोति और हीरा, दक्षिण दिशामे गोमेद और पुष्प-राज, पश्चिम दिशामे पात्रा और इन्द्रलीन, उत्तर दिशामे उत्तम लज्जुनिया और चारों तरफमे मुंगाका लता और मोतिका जड़ सिपि धर देना चाही । २२४ । २२५ ।

TRANSLATION.

The Bestowal of the Vriht Mountain.

224—225. The Fish Incarnation said ;—

In a pyramidal pile of paddy should be placed three trees of gold. The east of it should contain pearls and diamonds ; the south, zircons and topazes ; the west, emeralds and sapphires ; and the north, beautiful cat's-eyes ;—and coral trees and oysters should be placed all round.

অহুবাদ ।

ত্রীহিরের দান ।

মৎস্তাবতাব ভগবান্ বলিয়াছিলেন ।

তুপাকার ধান্য দ্বারা একটি মেরু নির্মাণ করিয়া তাহার মধ্যভাগে, তিনটে স্বর্ণময় বৃক্ষ স্থাপন করিতে হইবে, পূর্ব ভাগে মুক্তা ও হীৰক ; দক্ষিণ ভাগে গোমেদ ও পুষ্পরাগ ; পশ্চিম ভাগে মরকত ও ইলেনীল ; উত্তর ভাগে শোভনীয় বৈদূর্য্য এবং চারিদিকে প্রবালবতা ও মুক্তাংগাদিকা শুষ্ক সমূহ বিন্যাস করিতে হইবে । ২২৪ । ২২৫ ।

मलम् ।

गुदधेनुदानं ।

धेनुवत्सौ गुदस्थोभौ शितसूक्ष्माश्वरावुभौ ।
 शुक्तिकर्णाविक्षुपादौ शुक्तिसुक्ताफलेक्षणौ ॥ २२६ ॥
 विद्रुमस्यूगावेतौ नवनीतस्तनान्वितौ ।
 क्षौमपुष्कौ कांस्यदोहाविन्द्रनीलकतारकौ ॥ २२७ ॥
 सुवर्णशृङ्गभरणौ रजतखुरसंयुतौ ।
 रक्षयित्वा यजेद्देनुमिमैर्मन्त्रैर्हिजोत्तम ॥ २२८ ॥

तर्जमा ।

गुदधेनुका दान कछते है ।

हे हिजवर ! गुदका बनायी चक्कर और सूक्ष्म वस्त्र
 करके आहत, मोतिका उत्पन्न करणेवाली सिपिका कर्णयुक्त,
 उखुड़का पादयुक्त, विपिसे पयदा ऊँचे मोतिसे बनाया नेत्र-
 विशिष्ट, मुंगाका मूयुक्त, नययुक्त बनाया स्तनयुक्त, रेशमका
 बनाया पुंखयुक्त, कांसाकी दोहनीयुक्त, नीलाका बनाया नेत्रका
 पुत्तरीयुक्त, सोणेका बनाया शींगिका भूषणयुक्त, और चांदीका
 बनाया चारों खुरसंयुक्त धेनु और बकर निग्राणि करके यह
 मन्त्रसे पूजा करणा चाही । २२६ । २२७ । २२८ ।

TRANSLATION

The Bestowal of the Guradhenu.

226—228. O best of Dwijas, the ears of the Cow and her Calf should be of oysters; the feet, of sugar-canes; the eyes, of oysters; the eye-brows, of coral; the dugs, of butter; the tails of silk; the pupils of the eyes, of sapphires; the horns of the Cow should be of gold, and the hoofs, of silver. The beasts should be made of solidified treacle and covered with a white thin cloth. The milking pail of the cow should be of bell-metal.

অম্বাব।

• শুভধেনু দান ।

হে দ্বিজবব। শুভনির্মিত, শুক্ল অথচ সূক্ষ্ম বস্ত্রে আবৃত,
মুক্তোৎপাদিকা শুভিনির্মিত বর্ণযুক্ত, ইন্দু-নির্মিত
পাদবিশিষ্টে, শুভিজাত যুক্তনির্মিত চক্ৰুগান, বিক্রমনির্মিত
জয়গলযুক্ত, নবনীতনির্মিত স্তনবিশিষ্টে, রেশমনির্মিত
পুচ্ছযুক্ত, কাংশ্চনির্মিত দোহনপাত্রবিশিষ্টে, ইন্দ্রনীল-
নির্মিত চক্ৰর তাবকাখিত, হুবর্ণনির্মিত শৃঙ্গভরণভূষিত
এবং রত্নতনির্মিত খুচতুষ্টিযুক্ত ধেনু ও বৎস নির্মাণ
করিয়া এই মন্ত্র দ্বারা পূজা করিবে। ২২৬। ২২৭। ২২৮।

मूलम् ।

वैजयन्ती माला ।

नीलं सुक्ता च भाणिकं वैदूर्यं वज्रकन्तथा ।

एतैर्विरचिता माला वैजयन्ती प्रकीर्तिता ॥ २२६ ॥

कौस्तुभविवरणम् ।

ममन्युश्च त्वरिताः पुनः क्षीरार्णवं सुराः ।

निर्मथ्यमानाहुर्धेरभवत् सूर्यप्रवर्धनं ॥ २३० ॥

रत्नानामुत्तमं रत्नं कौस्तुभाख्यं महाप्रभं ।

स्वकीयेन प्रभावेण भासयन्तं जगत्पुत्र्यं ॥ २३१ ॥

तर्जमा ।

वैजयन्तीमालाका स्वरूप कहते हैं ।

नीला, मोति, भाणिक, लघुनिया और क्षीरार्णव ही पांच रत्नका बनाया जो माला, सो वैजयन्ती कहावता है । २२६ ।

कौस्तुभका वयान कहते हैं ।

सब देवता दोसरे तरफ अति त्वरान्वित होकरके बड़े वेगसे क्षीरममुद्रको भथन करणे लगे, समुद्रके मथेपर सूर्यके ममान तेजशुक्त बड़े प्रभावकरके युक्त अपने प्रभाकरके तिनो जगत्को प्रकाश करणेवाला और यह प्रकाशसे सब रत्नके उत्तम कौस्तुभनाम महारत्न उत्पन्न भाया । २३० । २३१ ।

TRANSLATION.

The Vaijayanti Rosary.

229. The sapphire, pearl, ruby, cat's-eye and diamond go to make up the *Vaijayanti* rosary.

History of the Kaustuba.

230—231. Hastily the gods again fell to churning the ocean of sweet-milk, with impetuosity. Now rose from the bosom of the deep the 'sun-clad' effulgence and splendour of that light of the world—*Kaustuba*, the best of gems.

সম্ভবান ।

বৈজয়ন্তীমালা ।

ইক্ষনীল, মুক্তা, রূপিক, বৈদূর্য ও হীৰক এই পঞ্চ
বহ্নিনির্মিত মালা বৈজয়ন্তী নামে বিখ্যাত । ২২৯ ।

কৌস্তভবিবরণ ।

দেবভাগ্য পুনরায় অতি হ্রাসিত হইয়া অতি
উগ্রভাবে কীরোদমুগ্ধ মন্বন করিতে লাগিলেন, সেই
নির্মধ্যমান মহাগম্ভীর হইতে ন্যূন্যেব হায় অতি তেজস্বী,
মহাপ্রভাবশালী, স্বীয় প্রভাবজগজ্জয় প্রদীপকারক এবং বহু
সমুদায়ের মধ্যে অতি শ্রেষ্ঠ কৌস্তভনামক মহারত্ব উৎপন্ন
হইল । ২৩০ । ২৩১ ।

मूलम् ।

चिन्तामणिं पुरस्कृत्य कौस्तुभं ते ददर्श वै ।

सर्वे सुरा ददस्तं वै कौस्तुभं विष्णवे तदा ॥ २३२ ॥

चिन्तामण्युपाख्यानं ।

संपूजयत्यसौ भक्त्या चन्द्रसेनो नृपोत्तमः ।

तस्याभवत् प्रसन्नः स शिवपारिपदग्रणीः ॥ २३३ ॥

मणिभद्रो महाभद्रो लोकेः सर्वैर्नमस्कृतः ।

तस्यैकदा महीभर्तुः प्रसन्नः शम्भुशेखरः ॥ २३४ ॥

तर्जमा ।

देवता लोग नारायणको आगे करके सो कौस्तुभ रत्नको देखते भये, बाद उसको सब देवता एक मत होकरके नारायणको सो मणिको देते भये । २३२ ।

चिन्तामणिका उपाख्यान कहते हैं ।

चन्द्रसेन राजा बड़ी भक्तिसे शिवकी पूजा करते भये, तेह पूजाके किहेसे महादेवके पारिपदमे जो सबसे उत्तम, सो राजाके उपर प्रसन्न भये । २३३ ।

शक्ति-सुन्दर-सुभाव, सब लोग करके पूजित और मायामे शिवका चिह्न धारण करयेवाला मणिभद्रनामक सो शिव-सहचर एक समयमे राजाके उपर प्रसन्न भये । २३४ ।

TRANSLATION.

232. The gods, placing *Nārāyaṇa* before, began to gaze at the gem;—then with one voice they gave it him.

The Anecdote of Chintāmani.

233. Once on a time, the king, *Ohandrasena*, worshipped *Mahādeva* reverentially, and thereby highly pleased the principal courtier of that god.

234. The good and respected *Manivadra*, who bears on his forehead a mark of *Siva*, was highly pleased with the king.

অনুবাদ ।

দেবগণ নারায়ণকে অগ্রবর্তী করিয়া সেই কৌন্তভ রত্ন দেখিতে লাগিলেন, পবে সকলে ঐকমত্যে অবলম্বনপূর্ব্বক নারায়ণকেই সেই কৌন্তভ মণি দান করিলেন । ২৩২ ।

চিন্তামণির উপাখ্যান ।

চন্দ্রসেন নৃপতি অতিভক্তিপূর্ব্বক মহাদেবের আরাধনা করেন, তাহাতে মহাদেবের পারিষদ-শ্রেষ্ঠ তাঁহার প্রতি প্রসন্ন হন । ২৩৩ ।

অতি সংস্খভাব, সকল লোকের পূজিত এবং মন্তকে শিবারুধারী মণিভদ্রনামক সেই শিবমহত্মর এক দিনে রাজার প্রতি প্রসন্ন হন । ২৩৪ ।

मूलम् ।

चिन्तामणिं ददौ दिव्यं मणिभद्रो महामतिः ।
 स मणिः कौस्तुभ इव द्योतमानोऽर्कमग्निभः ।
 दृष्टः स्तुतो वा ध्यातो वा नृणा यच्छति मङ्गलं ॥ २२५ ॥
 तस्य कान्तिवत्सृष्टं कांक्ष्यं ताम्रमयस्त्रपुः ।
 पापाणादिकमन्यदा सद्यो भवति काञ्चनं ॥ २२६ ॥
 तस्मै ददौ मणिं राज्ञे मणिभद्रो मधायशाः ।
 स तच्चिन्तामणिं कण्ठे विश्वद्राजासनं गतः ।
 विरेजे राजराजानां मध्ये भातुरिव स्वयं ॥ २२७ ॥

संज्ञमा ।

महामहिमायुक्त मणिभद्र प्रसन्न होकरके राजाको चिन्तामणि नाम एक आश्चर्य मणि देते भये, दुसरा कौस्तुभ-मणिके स्वरूप और सूर्यकी समान दीप्तियुक्त सो चिन्तामणि देखनेसे वा स्तुति किहेसे अथवा स्मरण किहेसे सब मातृपके सकल मङ्गल करते हैं । २२५ ।

सो मणिके किरण स्पर्श करणेसे कासा, तामा, लोहा, सौंस और पापाण आदि सब वस्तु तेही कालमे भोणा घन जाता है । २२६ ।

मधायशस्त्री मणिभद्र राजाको सो मणि दान दिया । सो राजा वह मणिको कण्ठमे धारण करके सिंहासनपर बैठकरके सब राजाके बीचमे दुसरा सूर्यके समान शोभा पातो भयो । २२७ ।

TRANSLATION.

235. And he presented him a divine gem, called *Chintāmani*—that rival of *Kaustuba*. It does one good to see, to praise or to think of this sun-like gem.

236. Like the *Philosopher's Stone*, the touch of it instantly converts bell-metal, copper, iron, lead, stone, &c., into gold.

237. *Manivādra* presented it to the king, who wore the gem over his throat; and on his throne shone like a second sun over other princes.

অহবাদ ।

মহামহিম মণিভজ প্রসন্ন হইয়া রাজাকে চিন্তামণি নামক একটি দিব্য মণি দান করেন । দ্বিতীয় কোস্তভ-মদুশ এবং সূর্য্যের ন্যায় প্রভাসম্পন্ন সেই চিন্তামণি দৃষ্ট, বা স্তত অথবা চিন্তিত হইলেও মনুষ্যগণের মঙ্গলবিধান করে । ২৩৫ ।

সেই মণির কিরণসংস্পর্শে কাংস্য, তাম্র, লৌহ, সীসক, এবং পাবাণাদি অন্যান্য বস্তুজাত তৎকণাৎ স্বর্ণ হইয়া থাকে । ২৩৬ ।

মহাশশা মণিভজ রাজাকে সেই মণি দান করেন । রাজা সেই মণি কণ্ঠে ধারণ করিয়া রাজ্যাসনে উপবিষ্ট হইয়া অপরাপর রাজগণের মধ্যে দ্বিতীয় সূর্য্যদেবের ন্যায় প্রকাশ পাইয়াছিলেন । ২৩৭ ।

मूलम् ।

सदा चिन्तामणिग्रीवं श्रुत्वा तं राजसत्तमं ।
 सङ्गृह्य शेषराजानः सर्वे क्षुब्धहृदोऽभवन् ॥ २३८ ॥
 खेडात् केचिद्दयावन्तो धार्यातात् केचन दुर्मदाः ।
 देवलब्धमजानन्तो मणिं मत्सरिणो नृपाः ॥ २३९ ॥
 सौराष्ट्राः केकयाः शालाः कलिङ्गा मद्रकास्तथा ।
 पाञ्चालावन्तिसौवीरा मागधा मत्स्यसृञ्जयाः ॥ २४० ॥
 एते चान्ये च राजानः सहस्रिरयवाहनाः ।
 चन्द्रसेनपथे जेतुं क्षोद्यमक्षकुरोजसा ॥ २४१ ॥

तद्गमा

और और सब राजा राजचक्रवर्ती चन्द्रसेनको बड़ मणिके विवरण सुनकरके सबभी अति विषममन होते भये । २३८ ।

तेह राजन्के बीचमे कोइ राजा प्रीति करके दयापर होते भये और कोइ राजा धीठ होकरके देवलब्ध मणिका प्रभाव ना जाने, ऐसेवास्ते उसके उपर क्रोध करते लगे । २३९ ।

सौराष्ट्र (सुराष्ट्र), केकय (पञ्जावके मध्यवर्ती कोइ स्थान), शालू (राजस्थानके मध्यवर्ती कोइ स्थान), कलिङ्ग (उडिष्या और द्राविडके मध्यवर्ती कोइ स्थान), मद्रक (सिन्धुनद और शतद्रुनदीके मध्यवर्ती कोइ स्थान), पाञ्चाल (दिक्षीके उत्तरपश्चिमकोण हिमालय पर्वत और चम्पलनदीके मध्यवर्ती कोइ स्थान), अवन्ति, सौवीर (सिन्धुनद और शतद्रुनदीके मध्यवर्ती कोइ स्थान), मागध (बिहार), मत्स्य (जयपुर), सृञ्जय (मथुराका मध्यवर्ती कोइ स्थान), इत्यादि सब देशको सब राजा और अन्य अन्य देशको सब राजा युद्धमे बलका प्रकाश करके चन्द्रसेन राजाको पराजय करणका मनसे चतुरङ्ग सेनाका संग्रह करते लगे । २४० । २४१ ।

TRANSLATION.

238. When the other kings came to know this, they became sore sick for envy.

239. Of these, some had pity on account of their tender-hearted nature ; while others grew malicious ere they had learnt the mighty virtues of the gem coveted by gods.

240—241. The kings of *Saurāsthra* (Surat), *Kekaya* (in the Punjab), *Sāloa* (in the Rājasthān), *Kalinga* (between Orissa and Dravira), *Madraka* (between the Indus and the Satadru), *Pāncchāla* (N. W. of Delhi, in the country of the Himalaya and Cham-bala), *Avanti*, *Sauvira* (between the Indus and the Satadru), *Magadha* (Behar), *Matsya* (Jey-pore), *Srinjaya* (in Mathura), and other places, intending to defeat Chandra Sena in fight, began to amass a quadripartite force.

অনুবাদ।

অন্যান্য রাজারা রাজচক্রবর্তী চন্দ্রসেনের সেই মণির বিষয় অবগত হইয়া সকলেই অতিশয় ক্ষুণ্ণমনা হইয়াছিলেন। ২৩৮।

তন্মধ্যে কেহ বা দয়াপ্রকাশ করিয়া এবং কেহ বা ধৃষ্ণতা-নিবন্ধন ক্রোধান্বিত হইয়া দেবলক মণির প্রভাব অবগত হইতে না পারিয়াই বিধেবভাব প্রকাশ করিতে লাগিলেন। ২৩৯।

সৌরাষ্ট্র (সুরাট), কেকয় (পাঞ্জাবের অন্তর্গত), শাল (রাজস্থানের মধ্যবর্তী), কলিঙ্গ (উৎকল ও জাবিড়ের মধ্যবর্তী), মদ্রক (সিন্ধু ও শতদ্রু নদীর মধ্যস্থ), পাঞ্চাল (দিল্লীর উত্তরপশ্চিম হিমালয় ও চম্বল নদীর অন্তর্গত প্রদেশ), অবন্তি, সৌবীর (সিন্ধু ও শতদ্রু নদীর মধ্যবর্তী), মগধ (বিহার), মৎস্য (জয়পুর), মথুরা (মথুরাবাব অন্তর্গত) প্রভৃতির নৃপতিগণ এবং অপরাপর রাজহনু যুদ্ধে বলপ্রকাশপূর্বক চন্দ্রসেন নৃপতিকে পরাজয় করিবার মানসে চতুরঙ্গ বল সংগ্রহ করিতে লাগিলেন। ২৪০। ২৪১।

मूलम् ।

ततः सर्वे सुसंख्याः कम्पयन्तो वसुन्धरा ।

उज्जयिन्यास्तुर्द्वारं रुरुर्ध्वजसैनिकाः ॥ २४२ ॥

संरुध्यमानां स्वपुरीं दृष्ट्वा राजभिरुद्वेगैः ।

चन्द्रसेनो महाकालं तमेव शरणं ययौ ॥ २४३ ॥

निर्विकल्पो निरातङ्गः स राजा दृढनिश्चयः ।

अर्चयामास गौरीशं दिवानक्तमनन्यधीः ॥ २४४ ॥

एतस्मिन्नेव समये तत्रैव नगरोत्तमे ।

चरन्ती गोपिका काचित् महाकालान्तिकं ययौ ॥ २४५ ॥

‘तदनुमा ।

तेकरे आगे सब राजा उद्यत होकरके पाँचोका भरसे
पृथ्वीको कंपावते उजीनमे आगमन करके बज्जत सेनासे
नगरको चारोतरफ घेरते भये । २४२ ॥

राजा चन्द्रसेन सब राजा करके नगरको रुंधा देख-
करके महादेवके स्मरणका गये । २४३ ॥

सो राजा चन्द्रसेन संशयशून्य, भयहीन, दृढप्रतिज्ञ
और एकमन होकरके दिन रात महादेवका उपासना
करते भये । २४४ ॥

तेह समयमे वही नगरमे कोइ एक आश्वीरका स्त्री
धुमते धुमते अपने इच्छामे महाकालके मन्दिरके निकट
आवती भयी । २४५ ॥

TRANSLATION.

242. Thereafter they came, breathing united strength, with an innumerable force to *Ujjaini*; and sat down at its four gates.

243. At this imminent peril, and cooped up by the proud princes in his palace, Chandra Sena prayed to *Mahākāla* for deliverance.

244. Firmly, courageously, resolutely and with perfect concentration of mind, the king worshipped *Mahādeva* daily and nightly.

245. At this time, a milk-maid who had been travelling, came voluntarily to the temple of *Mahākāla*.

অনুবাদ ।

তাহার পর সকলে উদ্যোগী হইয়া পদভরে পৃথিবীকে কম্পাঙ্কিত করিয়া উজ্জয়িনীতে আগমনপূর্বক বহু সৈন্যদ্বারা নগরীর দ্বারচতুষ্টয় অবরোধ করিল । ২৪২ ।

রাজা চন্দ্রসেন উদ্ধত রাজগণকর্তৃক স্বপুরী অবরুদ্ধ হইতে দেখিয়া মহাকালের শরণাগত হইলেন । ২৪৩ ।

সেই রাজা চন্দ্রসেন নিঃসংশয়, নির্ভয়, দৃঢ়প্রতিজ্ঞ ও অননুচিন্তিত হইয়া দিবা রজনী মহাদেবের আরাধনা করিতে লাগিলেন । ২৪৪ ।

সেই সময়ে সেই নগরে কোন এক গোপপত্নী ভ্রমণ করিতে করিতে যদৃচ্ছাক্রমে মহাকালের মন্দিরসন্নিধানে আসিয়া উপস্থিত হইল । ২৪৫ ।

मूलम् ।

सा पञ्चहायनं बालं वहन्ती गतमर्तृका ।
 राक्षा कृतां महापूजां ददर्श गिरिजापतेः ।
 प्रणिपत्य शिवं देवं सुनरेवानुपद्यते ॥ २४६ ॥
 एतत् सर्व्वमशेषेण स दृष्ट्वा वल्लवीसुतः ।
 कुतश्चलेन विदधे शिवपूजां विसृक्तिदां ॥ २४७ ॥
 आनीय हृद्यं पापानं पूज्य तच्छिविरान्तरे ।
 अदूरे तत् गोपशिशुः शिवलिङ्गमकल्पयत् ॥ २४८ ॥
 यानि कानि च सुध्याणि हस्तलग्नानि चात्मनः ।
 आनीय स्थाप्य तस्मिन् पूजयामास भक्तितः ॥ २४९ ॥

तदुज्जमा ।

सो विधवा आहीरकी स्त्री एक पाँच वर्षको बालकको लयकरके बह्र स्थानमे आयकरके महादेवको पूजा देखकरके महाकालको प्रणामकरके दुसरे जगहमे जाती भयो । २४६ ।

सो आहीरकी स्त्रीका पाँच वर्षका बालक यह सब वस्तु विशेषसे देखकरके आश्चर्य होकरके सुक्तिका देनेवाले शिवपूजाका आयोजन करते भये । २४७ ।

सो आहीरका बालक अपने मनासिफ पत्थरखण्ड लयकरके तेही स्थानके समीपमे उसी पत्थरमे शिवकी कल्पना करता भाया । २४८ ।

आगे अपने समर्थसे जो कोई पुण्य पाया, तिमको लयकरके भक्तिसे शिवलिङ्गका स्थापन करके पूजा करते भये । २४९ ।

TRANSLATION.

246. The widow came with a child of five; and after witnessing the devotions of the king, and bowing down her head, vanished.

247. The child, having seen all this, out of curiosity, prepared for worshipping Siva—which works out man's salvation."

248. The cowherd boy brought a piece of stone after good selection; and in the camp hard by established it as the image of Siva.

249. Then from trees the flowers of which he could reach, he culled flowers with his own hands; and with them began to worship the image.

অনুবাদ ।

সেই বিধবা গোঁপিনী একটি পঞ্চবর্ষীয় শিশুকে কোঁড়ে করিয়া তথায় আসিয়া রাজকৃত মহাদেবের পূজা দেখিয়া মহাকালকে প্রণাম করিয়া পুনরায় স্থানান্তরে গমন করিল । ২৪৬ ।

সেই গোপিনীর পঞ্চবর্ষীয় শিশুসন্তান এই সকল বিষয় বিশেষরূপে নিরীক্ষণ করিয়া কোঁড়হলপরতন্ত্র হইয়া বিমুক্তি-প্রদ শিবপূজার আয়োজন করিল । ২৪৭ ।

সেই গোপবালক মনোগত পাষণথও আনিয়া সেই শিবিরमध्ये অদূরে শিবলিঙ্গ কল্পনা করিল । ২৪৮ ।

পরে আপনি স্বহস্তে যে কোন পুষ্প লাগাল পাইল, তৎসমুদায় আনিয়া অতিভক্তিপূর্বক সেই শিবলিঙ্গ স্থাপন করত পূজা করিতে লাগিল । ২৪৯ ।

मूचम् ।

एवं पूजा प्रकुर्वाणः शिवस्यानन्यमानसः ॥

बालोऽपि भोजन नैच्छेन्नदा माता समागता ॥ २५० ॥

न विलोक्य शिवस्याग्रे निघर्णं स्तिमितेक्षणं ।

चर्कर्य पाणि संशृङ्ग्य कोपेन जननी तदा ॥ २५१ ॥

आकृष्टादितो वापि नागमत् स्वसृतो यदा ।

ता पूजा नाशयामास क्षिप्त्वा लिङ्गञ्च दूरतः ॥ २५२ ॥

माता विनाशिता पूजा देवदेवस्य शूलिनः ।

दृष्ट्वा देवेति चुक्रोश निपपात स बालकः ॥ २५३ ॥

सर्जमा ।

बालक पूजाके कालमें शिवमें चित्तकों लागायकरके भोजनके कालकों विताय दैते माया, तब तिसको माता उस स्थानमें आवती भयी । २५० ।

माता आयकरके बालकों शिवके सन्निकट आख सुदकरके ध्यानयुक्त देखके क्रोध करके तिसको हातसे खींचकरके चलने लगी । २५१ ।

पक्षिते बालकों हातसे खींचा, पाछे मारती भयी, जब बालक ना उठे, तब शिवकी मूर्त्तिका उठायकरके दूरमें बाहार देती भयी, तेह करके पूजाका व्याघात भया । २५२ ।

सो बालक अपने मातासे देवदेव महादेवका जो पूजाका व्याघात भया, तिससे महादेव धोसकरके रोदन करके पृथ्वीमें गिरता भया । २५३ ।

TRANSLATION.

250. When the mother of the lad saw that the time of his noon-tide meal had gone by, she again came to the spot

251. Seeing him with closed eyes, absorbed in the contemplation of Siva, she grew wroth and pulled him forcibly by the arm.

252. When this, as well as upbraidings had failed, the woman flung away the image at a distance, in order to disturb the boy's devotions.

253. Seeing the worship of the trident-bearing god of gods thus disturbed by his own mother, with piteous cries he fell down on the ground.

অনুবাদ ।

বালক যে সময়ে অনশ্রুমানসে শিবপূজায় বসত হইয়া ভোজনকাল অতিক্রম করিল, তখন তাহার মাতা সেই স্থানে পুনর্বার আগমন করিল । ২৫০ ।

জননী আসিয়া বালককে শিবসম্মিথানে চক্ষু মুদ্রিত করিয়া উপবিষ্ট থাকিতে দেখিয়া ক্রোধপ্রকাশপূর্বক তাহার হস্ত ধারণ করিয়া আকর্ষণ করিতে লাগিল । ২৫১ ।

প্রথমে হস্তাকর্ষণ পশ্চাৎ তাড়না করাতেও যখন বালক উঠিল না, তখন গোপিনী কোপে অন্ধ হইয়া শিবলিঙ্গ দূরে নিক্ষেপ করত পূজাব ব্যাঘাত জন্মাইয়া দিল । ২৫২ ।

সেই বালক স্বীয় জননীদ্বারা দেবদেব শূলপাণির পূজাব ব্যাঘাত হইতে দেখিয়া মহাদেব বলিয়া উচ্চৈঃস্বরে রোদন করিতে করিতে ভূতলে পতিত হইল । ২৫৩ ।

मूलम्

स नष्टसंज्ञः सहसा वास्यवारिपरिभुतः ।

लव्यसंज्ञो मुहूर्त्तेन चक्षुषी उदमौल्यत् ॥ २५४ ॥

ततो मणिकुम्भविराजमानं

हिरण्यमयहारकवाटतोरणं ।

महार्चनीलादिकमत् सुवेदिकं

तदेव जातं शिविरं महोदयं ॥ २५५ ॥

प्रतप्तहेम्नः कलसैर्विचित्रैः

प्रोद्भासितं सौधसमूहसंस्थैः ।

रस्यस्य तच्छिवपुरं वरपीठमध्ये

लिङ्गञ्च रत्नरचितं स ददर्श बालः ॥ २५६ ॥

सर्जमा

सो बालक तेह क्षणमे अज्ञान होकरके थोड़े कालके
बीते फेर ज्ञान प्राप्त होकरके नेवकों उघातकरके नेवसे
जल गिरावने लगा । २५४ ।

बालक नेवकों खोलकरके देखा, सो स्थान मणिका
खम्भा करके शोभित, सोणिका दरोजा और कवाट लगा
और महानीलादिक मणि करके वेदी बनो । २५५ ॥

बालक तेह स्थानके विषे जरत सोणिका बनाया
गृहके उपर सुन्दर कलस करके शोभित अति रमणीय शिव-
पुरी और रत्नका बनाया शिवकी मूर्ति देखा । २५६ ।

TRANSLATION.

254. After remaining insensible for a while, he regained his senses; and, opening his eyes, began to weep unceasingly.

255. When he opened his eyes, he saw the tent decorated with gemmed pillars and furnished with golden doors and gates; and with an altar decked with sapphires and other gems.

256. The boy found in the camp a brilliant palace of gold, with domes of curious and exquisite workmanship. The palace embosomed an image of *Siva*.

অহবাব।

বালক 'ক্ষণকাল অজ্ঞানাবস্থায় থাকিয়া মুহূর্তকাল মধ্যে পুনরায় চৈতন্য প্রাপ্ত হইয়া চক্ষু উন্মীলন করত অনবরত বাষ্পবারি পরিত্যাগ করিতে লাগিল। ২৫৪।

বালক চক্ষু উন্মীলন করিয়া দেখিল, সেই শিবির মধ্যে স্তম্ভে স্তম্ভে হ্রীশোভিত, হিরণ্ময় দ্বার ও কবাচযুক্ত এবং মহানীলাদি-নির্মিত বেদিবিশিষ্ট হইয়াছে। ২৫৫।

বালক সেই শিবির মধ্যে তপ্তকাকন-নির্মিত, গৃহোপরি শোভিত বিচিত্র কলসে প্রোদ্বাসিত, অতি রমণীয় শিবপুরী ও রত্ননির্মিত শিবলিঙ্গ দর্শন করিল। ২৫৬।

मूलम् ।

सूर्ये चान्तं गते वालो निर्जगाम शिवालयात् ।
 अथापश्यत् स्वशिविरं पुरन्दरपुरोपमं ।
 महामणिगणाकीर्णं जेमराशिसमुज्ज्वलं ॥ २५७ ॥
 ततोऽपश्यत् स्वजननीं सरलमुकुटोज्ज्वला ।
 महाहरत्नपर्यत्र ह्ये सितशय्यामधिस्थिता ॥ २५८ ॥
 रत्नालङ्कारदीप्ताङ्गीं दिव्याम्बरविराजिता ।
 दिव्यलक्षणसम्पन्नां साक्षात् सुखधूमिव ॥ २५९ ॥
 स राजा सहसागत्य समाप्तनियमो निशि ।
 ददर्श गोपिकासूनोः प्रभावं शिवतोषणं ॥ २६० ॥
 चिरसमयं शिवस्थानं लिङ्गं मणिमयन्तथा ।
 गोपवध्वाच्च सदनं माणिक्यकनकोज्ज्वलं ॥ २६१ ॥

सरजमा ।

सूर्य जब अस्त भये, तब वालक शिवालयेके अपने स्थानको जायकरके देखा, अपनेको स्थान महामणि करके शोभित और सोणेका राशि करके समुज्ज्वल होकरके प्रत्यक्ष इन्द्र-पुरीके समान शोभा पावते भये ॥ २५७ ॥

तेह पर अपने माताके उत्तम रत्नका बनाया मुकुटसे शोभित, बड़े मोलका रत्न करके बनायी पर्यत्र ह्ये के उपर पर-फेनके समान शय्यामे बैठी, रत्नके अलङ्कारसे शोभित, उत्तम वस्त्र करके शोभित, उत्तम लक्षण करके युक्त साक्षात् देव-कन्याके समान देखते भये ॥ २५८ ॥ २५९ ॥

राजा चन्द्रसेन शिवपूजाका समाप्ति करके राविमे जलदी आयके वालकके प्रभाव, महादेवका प्रसन्नका चिह्न, सोणेका शिवमन्दिर, मणिका शिवलिङ्ग और माणिक्य और सोणे करके उज्ज्वल गोपवधूका स्थान देखते भये ॥ २६० ॥ २६१ ॥

TRANSLATION.

257. At sunset the boy went home, and found his house turned into one of gold, and flaming with gems beauteous and rare. It looked like Indra's palace.

258—259. Then he saw his mother, bearing on her head a crown adorned with gems, sitting on a milk-white bed, upon a couch richly embossed with gems, decked out in jewels, wearing a divine raiment, and beaming with a divine radiance, like a very goddess.

260—261. After finishing his devotions, king Chandra Sena suddenly went at night to the shining palace of the milk-maid, and witnessed the sight of the cowherd lad, raised up by Mahādeva's grace,—and the golden palace of Siva with his image.

অহবান ।

দুর্ঘাদেব অস্তাচলে গমন করিলে বালক শিবালয় হইতে নিজালয়ে গমন করিয়া দেখিল, নিজালয় মহামণিসমূহে হ্রশোভিত ও হেমবাশিতে সমুজ্জ্বল হইয়া সাক্ষাৎ ইন্দ্রালয়ের স্থায় শোভা পাইতেছে । ২৫৭ ।

তাহার পর বজ্রননীকে উৎকৃষ্ট রত্নসমূহে হ্রশোভিত, মহামূল্য রত্নপর্য্যাক্তে দুহ্মক্ষেননিভ ধবল শয্যায় উপবিষ্টে, রত্নালঙ্কারে প্রদীপ্ত, দিব্য বস্ত্রে বিভূষিত ও দিব্যলক্ষণ সম্পন্ন সাক্ষাৎ দেবকন্যার ন্যায় দেখিল । ২৫৮ । ২৫৯ ।

রাজা চন্দ্রসেন শিবপুত্রী সমাধা করিয়া বজ্রনীবোণে সহসা আগমন করিয়া গোপশিশুর প্রভাব, মহাদেবেব সন্তোষচিহ্ন, হিরণ্ময় শিবালয়, মণিদয় শিবলিঙ্গ এবং নাগিন্য ও হুবর্ণে উজ্জ্বল গোপবধূর আলয় দর্শন করিলেন । ২৬০ । ২৬১ ।

मूलम् ।

चिन्तासिद्धिउपाख्यानं ।

स राजा दुर्जयः श्रीमान् लब्ध्वा पुत्रद्वयं शुभं ।
 स्वयं कालान्तरे काले जगामारण्यमन्तिकं ॥ २६२ ॥
 ददर्शारण्यमाश्रित्य सुनिं स्थितमकल्पयं ।
 तपस्यन्तं महाभागं नाम्ना गौरमुखं शुभं ॥ २६३ ॥
 प्रविशाम्यत्र पश्यामि ऋषीन् परमधार्मिकान् ।
 चिन्तयित्वा तदा राजा प्रविवेश तमाश्रमं ॥ २६४ ॥
 ततः प्रविशतस्तस्य राज्ञः परमहर्षितः ।
 चकार पूजां धर्मात्मा तदा गौरमुखो सुनिः ॥ २६५ ॥

तर्जमा ।

चिन्तासिद्धिमयिका उपाख्यान कहते हैं ।

अत्यन्त श्रीमान् और बुद्धिमान् राजा दुर्जय मनोहर
 दो पुत्रोंको लाभ करके कुछ कालके पीछे अपने नगरके
 सन्निकट वनमे जाते भये । २६२ ।

राजा वनमे जाय करके वनवासी, पुण्यात्मा, तप और
 समाधि करके चित्तको ईश्वरमे लगये, ऐसे महात्मा गौर-
 मुख नाम ऋषिों देखते भये । २६३ ।

हम यह आश्रममे प्रवेश करके परम धार्मिक ऋषिगणों
 दर्शन करे, राजा यह बातको विचारते ऋषिके आश्रमों
 गये । २६४ ।

जब राजा ऋषिके आश्रमों गये, तब गौरमुख ऋषि यद्दे
 आनन्दको प्राप्त होकरके राजाको आदर करते भये । २६५ ।

TRANSLATION.

The anecdote of Chintāsiddhi.

262. The handsome and intelligent king, Durjaya, begot two beautiful sons ; and, after some years, went into the neighbouring forest.

263. On coming there, he found the holy, devout hermit, *Gauramukha*.

264. He entered the hermitage with the intention of seeing the holy sages.

265. On seeing the king, *Gauramukha* gladly welcomed him.

অহবান ।

চিন্তাসিদ্ধি মণির উপাখ্যান ।

অত্যন্ত সৌন্দর্য ও বুদ্ধিশালী রাজা দুর্জয় মনোহর পুত্র-দ্বয় লাভ করিয়া কিছুকাল গতে স্বীয় নগরাস্থিত অরণ্যে গমন করিলেন । ২৬২ ।

রাজা কাননে গমন করিয়া অরণ্যবাসী, নিষ্পাপ, তপঃ-সনাধিতে নিগমচ্চিত্ত, মহাত্মা গোবিন্দধনানক ঋষিকে দর্শন করিলেন । ২৬৩ ।

আনি এই আশ্রমে প্রবেশ করিয়া পরম-ধার্মিক ঋষি-গণকে দর্শন করি, ননে ননে এই চিন্তা করিয়া রাজা আশ্রম-নধ্যে প্রবেশ করিলেন । ২৬৪ ।

রাজা আশ্রমে প্রবেশ করিলে ধর্ম্মাত্মা গোবিন্দধনান অত্যন্ত আনন্দিত হইয়া রাজার সনাদর করিলেন । ২৬৫ ।

मूलम् ।

स्वशक्त्यार्चं नृपश्रेष्ठ भानुगस्य तु भोजनं ।

कारयिष्यामि सुच्यन्तां साधु वाचा इति द्विजः ।

एवमुक्त्वा स्थितक्षूष्णो स मुनिः संशितव्रतः ॥ २६६ ॥

राजापि तस्थौ तद्भक्त्या स्वसहायैः समन्वितः ।

अक्षौहिण्यो वसस्थास्य पञ्चमावास्तदा स्थिताः ॥ २६७ ॥

अथक्ष तापसः किं मे दास्यति भोजनं त्विह ।

इति चिन्तापरो राजा भौनमेवावलम्बते ॥ २६८ ॥

निमन्त्र्य दुर्जयं विप्रस्तदा गौरमुखो नृपं ।

चिन्तयामास किञ्चास्य मया देयन्तु भोजनं ॥ २६९ ॥

तर्जमा ।

हे महाराज ! आज हम तुमको और तुमारा सब सेनाको अपने सामर्थ्यके अनुसार भोजन करावेङ्गे, अपने वाहनको उतरके बांधाय देइ, अतावलम्बी ऋषि यह बात बोलके मौन रहते भये । २६६ ।

राजाभी ऋषिके प्रीतिसे बह्व होकरके सब कोइ ऋषिकी आतिथ्यको मानते भये, तेह समयमे राजाका सात चारों अक्षौहिणी सेना रही । २६७ ।

यह दरिद्र माछाय एतने आदमीओको कैसे आतिथ्य करेगा, राजाभी यह प्रकारसे मनमे चिन्ता करके मौन होते भये । २६८ ।

गौरमुख ऋषि जब राजा दुर्जयको आतिथ्यने निमन्त्रण किये, तब अपने मनमे शोच करते है, की किस प्रकारसे हम एतने लोगोको भोजन करावेङ्गे, यह प्रकार चिन्ता-करते भये । २६९ ।

TRANSLATION.

266. "O ! king, to-day I shall feed you and your retinue according to my power. Pray, do you leave your bearers." The devout man said this, and was silent.

267. Obligated by the hermit's courtesy, the king accepted his invitation with his followers. He had with him four *akhauhins* of soldiers.

268. "Shall this poor hermit be able to provide food to so many men?" the king thought to himself.

269. On the other hand, the hermit began to think how he could feed such a number.

অনুবাদ ।

মহারাজ ! অদ্য আমি আপনাকে ও আপনার অনুচর-বর্গকে স্বশক্তি অনুসারে ভোজন করাইব, আপনি বাহন-দিগকে মোচন করুন, ততাবলম্বী ঋষি এই কথা বলিয়া তুষীভাব অবলম্বন করিলেন । ২৬৬ ।

রাজাও ঋষি ভক্তিতে বাধ্য হইয়া সহচরগণের সহিত আতিথ্য স্বীকার করিলেন; সে সময়ে রাজার সহিত চারি অকৌহিণী সেনা ছিল । ২৬৭ ।

এই দরিদ্র তাপস কি আশাদিগেব সকলের আহার-সামগ্রী প্রভৃতি দান করিবেন ? রাজা এই প্রকার চিন্তাকুল হইয়া মৌনাবলম্বন করিলেন । ২৬৮ ।

গৌরমুখ ঋষি রাজা দুর্জয়কে নিমন্ত্রণ করিলেন বটে, কিন্তু কিরূপে আমি ইহাদিগের আহারাদি প্রদান করিব, এইরূপ চিন্তা করিতে লাগিলেন । ২৬৯ ।

मूलम् ।

एवं चिन्तयतस्तस्य भङ्गर्षेर्भावितात्मनः ।

स्थितो मनसि देवेशो हरिर्नारायणः प्रभुः ॥ २७० ॥

ततः संस्मृत्य मनसा देवं नारायणं तदा ।

तोषयामास गङ्गायां प्रविश्य मुनिसत्तमः ॥ २७१ ॥

समापि देवदेवेश राजा दुर्जयसञ्चितः ।

आगतोऽभ्यागतस्तस्य आतिथ्यं कर्तुमुत्सहे ॥ २७२ ॥

तस्य मे निर्धनस्याद्य देवदेव जगत्पते ।

भक्तिनमस्य देवेश कुरुपाद्यान्नसद्यं ॥ २७३ ॥

तद्वज्रमा ।

अपि यह प्रकारसे जब अत्यन्त चिन्तित भये, तब वह कालमे देवेश्वर नारायण अपिके मनमे आयके प्राप्त भये । २७० ।

तेकरे आगे अपि अपने मनमे देव नारायणको स्मरण करके गङ्गाजलमे जायकरके नारायणको आराधना करणे लगे । २७१ ।

हे देवेश्वर । राजा दुर्जय आज हमारे आश्रममे आयकरके अतिथि भये, हमने तिसका आतिथ्य करनेके-वास्ते अभिलाष किये । २७२ ।

हे देव जगत्पते । आज यह निर्धन भक्तके उपर प्रसन्न होकरके अन्न सद्य कर देव । २७३ ।

TRANSLATION.

270. When he was thus laboring under anxious thought, the memory of the god of gods, *Nārāyana*, arose in his mind.

271. Then that best of hermits devoutly contemplated *Nārāyana*; and, descending into the waters of the sacred Ganges, worshipped the god.

272. "O! best of Gods, to-day king Durjaya having graced my cottage with his royal presence, I am anxious to entertain him.

273. "O! sovereign of the Universe, do thou vouchsafe to provide thy poor devotee with sufficient food."

অনুবাদ।

মহর্ষি যখন অত্যন্ত ভাবিত হইয়া এইরূপ চিন্তাপরতন্ত্র হইলেন, সেই সময়ে দেবেশ্বর নারায়ণ তাঁহার স্মরণপথে উদিত হইলেন। ২৭০।

তাঁহার পর ঋষি রাজ দেব নারায়ণকে মনে মনে স্মরণ করিয়া গঙ্গার জলে নামিয়া নারায়ণের আরাধনা করিতে লাগিলেন। ২৭০।

হে দেবেশ্বর! রাজা দুর্জয় অদ্য আমার আশ্রমে আসিয়া অতিথি হইয়াছেন, আমি তাঁহার অতিথ্য সংস্কার করিতে অতিনাশ করি। ২৭১।

হে দেবদেব জগৎপতে! আচ্ছ এই নির্ধন ভক্তের প্রতি প্রণাম হইয়া অন্নসঞ্চয় করিয়া দাও। ২৭২।

मूषम् ।

इति स्तुत्या तु देवेशः स्तुतः स जगतांपतिः ।
 मुनेस्तस्य स्वं रूपं दर्शयामास केशवः ।
 उवाच सुप्रसन्नात्मा ब्रूहि विप्र परं वरं ॥ २७३ ॥
 ददर्श स मुनिर्देवि विस्मयोत्फुल्ललोचनः ।
 जगाम शिरसा देवं कृताञ्जलिरयावतीत् ॥ २७४ ॥
 यदि मे वरदो देव भूयात् भक्तस्य केशव ।
 इदानीमेव नृपतिर्यथा सवलवाहनः ।
 भमाश्रमे कृताङ्गारः श्वः प्रयाति स्वं गृहं ॥ २७५ ॥
 इत्युक्तस्तस्य देवेशो वरदः संवभूव च ।
 चिन्तासिद्धिन्दौ तस्मै मणिसु सुमहाप्रभं ॥ २७६ ॥

तर्जमा ।

जगत्पति देवेशुर नारायण सो ऋषिके यह प्रकारसे स्तुतिसे सन्तुष्ट होकरके तिसको अपने स्वरूप दिखायके बोलते भये, हे ऋषिराज ! तুম हमने जो वस्तु चाही, सो कही । २७३ ।

हे देवि ! ऋषि नारायणको देखकरके विस्मयाविष्ट होकरके शिरको नोवाये बोलते लगे । २७४ ।

हे देव केशव ! जो अपने भक्तके उपर प्रसन्न हो, तो हमके यह वर दान देव, की राजा दुर्जय अपने सब सेनाको लयकरके हमारे आश्रममे जेह प्रकारसे आज भोजन करके दुसरे दिनमे अपने स्थानको जाय यही करो । २७५ ।

देवेशुर नारायण यह प्रकारसे ऋषिकी वचनको सुनकरके प्रसन्न होके अत्यन्त प्रभावयुक्त चिन्तासिद्धि नाम मणि ऋषिको देते भये । २७६ ।

TRANSLATION.

274. Pleased with the sage's prayer, Keshava presented himself before him in *propria persona*, and said, "O best of sages, do you ask of me what boon you like."

275. O goddess, the holy man wondered exceedingly; and bowing low, and with clasped hands, spake thus:—

276. "O Keshava, if thou art pleased in thy servant, do thou grant this prayer of mine, that the king Durjaya with his retinue may to day be fed at my cottage, and depart thence to-morrow morning."

277. Thus accosted by the sage, Náráyana willingly gave him a very powerful gem, called *Chintásiddhi*.*

অনুবাদ।

দেবেশ্বৰজগৎপতি কেশব সেই ঋষিব এই প্রকাৰ শুবে তুষ্ট হইয়া তাঁহাকে স্বীয় রূপ প্রদৰ্শনপূৰ্বক বলিলেন, ঋষিৰাজ। তুমি আমার নিকট অভিলষিত বর প্রার্থনা কব। ২৭৪।

হে দেবি। ঋষিবৰ তাঁহাকে দেখিয়া বিস্ময়াবিষ্ট হইয়া নতশিবে কৃতান্তলিপুটে বলিতে লাগিলেন। ২৭৫।

হে দেব কেশব। যদি আপনি ভক্তের প্রতি প্রসন্ন হইয়া থাকেন, তাহা হইলে আমাকে এই বর প্রদান করুন, রাজা দুৰ্জয় নিজ বনবাহনের সহিত আমার আশ্রমে যাহাতে অদ্য আহাৰাদি করিয়া কল্য প্রাপ্তে যত্নে গমন কৰিতে পারেন তাহাই করুন। ২৭৬।

দেবেশ্বৰ নারায়ণ ঋষিকর্তৃক এই প্রকাৰ কথিত হওয়াতে তাঁহার প্রতি প্রসন্ন হইয়া অত্যন্ত প্রভাবশালী চিন্তা-সিদ্ধিনামক একটি নগি তাঁহাকে প্রদান করিলেন। ২৭৭।

* Lit., that which fulfills our desires.

मूलम् ।

तत्र गत्वा स विप्रेन्द्रचिन्तयामास वै सुनिः ।
 हिमवच्छिखराकारं महाभ्रमिव चोन्नतं ।
 शशाङ्करमिसद्भाशं गृहं वै शतमूमिकं ॥ २७७ ॥
 तादृशानां सहस्राणि लक्षकोट्यसु सर्वशः ।
 गृहाणि निर्गमे विप्रो विष्णोर्लब्धवरस्तदा ॥ २७८ ॥
 भक्ष्यं भोज्यं तथा लेह्यं चोप्यम्बुजविधन्तया ।
 चकाराद्यान्नविषयं हेमपाचसु सर्वतः ॥ २७९ ॥
 एवं कृत्वा स विप्रसु राजानं भूरितेजसं ।
 उवाच सर्वसैन्यानि प्रविशन्तु गृहाणि मे ॥ २८० ॥

सर्जमा ।

अपि सो चिन्तासिद्धिर्को पायकरके अपने स्थानको
 गमनकरके हिमालयके शिखरके समान सुन्दर, महामेघके
 समान उचा, चन्द्रमाके किरणके समान उज्जर, अति प्रशस्त
 गृहको मनमें चिन्ता करने लगे । २७७ ।

अपिराज विष्णुके वरसे और चिन्तासिद्धिर्को प्रभावसे
 जेह प्रकारसे स्थानकी मनमें चिन्ता करते भये, तेह प्रकारसे
 हजार-लाख-कोटि स्थान सब जगहमें होइ जाते
 भये । २७८ ।

तेकरे पीछे भक्ष्य, भोज्य, पेय और लेह्य यह चारो
 प्रकारको भोजनद्रव्य और शोणका भोजनपात्र बनाधते
 भये । २७९ ।

अपि यह प्रकारसे गृह आदि धनयकरके अति तेजस्वी
 राजा दुर्जयको कहते भये, हे महाराज ! अपने सब सेनाको
 लयकरके हमारे स्थानमें प्रवेश करो । २८० ।

TRANSLATION.

278. Having won it, the Brahmin came back to his cottage, and imagined a spacious palace, grand like a peak of the Himalaya, lofty like a great cloud, and white like the moon-beam.

279. By virtue of Vishnu's blessing, and the magic of the gem, he outright caused to "rise like exhalation" myriads of palaces like the one he had conceived.

280. Then he made the four kinds of food,* and golden dishes and such gear.

281. Having done this, the sage spake to the puissant king, "O King! let your soldiers enter my house."

অহবাহ ।

ব্রাহ্মণ সেই মণি লাভ করিয়া আশ্রমে গমনপূর্বক হিমালয়শেখর সদৃশ স্ফুট, মহামেঘ সদৃশ উন্নত, চন্দ্ররশ্মি সদৃশ ধবলবর্ণ অতি প্রশস্ত গৃহ মনে মনে চিন্তা করিতে লাগিলেন । ২৭৮ ।

ঋষিবর বিষ্ণুদত্ত বর ও চিন্তাসিদ্ধির প্রভাবে তৎক্ষণাৎ মনে মনে কল্পিত গৃহের অমুকণ সহস্র-লক্ষ-কোটি গৃহ সর্বত্র নির্মাণ করিলেন । ২৭৯ ।

তৎপশ্চাৎ ভক্ষ্য, ভোজ্য, পেষ ও লেহ এই চতুর্বিধ আহারসামগ্রী এবং স্বর্ণময় ভোজনপাত্র সমুদায় নির্মাণ করিলেন । ২৮০ ।

ঋষি এই প্রকারে গৃহাদি নির্মাণ করিয়া অতি ভেজস্বী নরপতিকে কহিলেন, মহারাজ! আপনার সৈন্তগণ আমার গৃহমধ্যে প্রবেশ করুক । ২৮১ ।

* Eatables, drinkables, &c.

मूषम् ।

ततस्तेषु प्रविष्टेषु तदा गौरमुखो मुनिः ।
 प्रगृह्य तं मणिं दिव्यं राजानश्चेदमब्रवीत् ॥ २८१ ॥
 मञ्जनाभ्यवहारार्थं पथि यमकृते तथा ।
 विलामिनीस्तथा दासान् प्रेषयिष्यामि ते नृप ॥ २८२ ॥
 एवमुक्त्वा स विप्रो न्द्रस्तं मणिं वैष्णवन्तदा ।
 एकान्ते स्थापयामास राज्ञस्तस्य प्रपश्यतः ॥ २८३ ॥
 तस्मिन् स्थापितमात्रे तु मणौ सूर्यसमप्रभे ।
 निखेर्योपितस्तस्माद्दिव्यरूपा सहस्रशः ॥ २८४ ॥

तदुजमा

जय राजा सेनाकों लयकरके गृहकी वीचमे प्रवेश किये, तब गौरमुख ऋषि चिन्तासिद्धि मणिको लयकरके यह बात कहने लगे । २८१ ।

हे महाराज ! अपने पन्थामे बड़ा क्रोध पाया, सो क्रोधको निवारण करणकेवाले और खान आदि आवश्यक कार्यय सम्पादन करणकेवाले दरकारी दास दासी आदि सबको देते भये । २८२ ।

सो ऋषि राजाको यह बात बोलके राजाके सामने एक बेनारामे सो मणिको स्थापन किये । २८३ ।

सूर्यके समान प्रभायुक्त सो मणिको स्थापन करणके आगे तिससे हजार हजार सुन्दरी रमणी उत्पन्न होती भयी । २८४ ।

TRANSLATION.

282. When they entered in, Gaurmukha took the divine gem and said to the king :—

283. “King, you may have got very tired by your journey ; and therefore I shall provide you with the attendance of an adequate number of male and female servants.”

284. Having said this, the Brahmin placed on a side before the king, the gem given to him by Vishnu.

285. No sooner had he placed the sun-like gem on the ground, than ten thousand women (beautiful as the Graces) began to issue out of it.

অনুবাদ

সৈন্তগণ গৃহমধ্যে প্রবিষ্ট হইলে গৌরমুখ মুনি সেই দিব্য মণিটী গ্রহণপূর্বক রাজাকে এই কথা বলিলেন। ২৮২।

মহারাজ। পথশ্রমে আপনার অতিশয় কষ্ট হইয়া থাকিবে, সেই প্রমাপনোদন ও স্নানাদি আবশ্যক কার্য্য সমুদায় সাধনার্থ প্রয়োজনীয় দাস দাসী প্রভৃতি প্রদান করিতেছি। ২৮৩।

সেই ব্রাহ্মণ রাজাকে এই কথা বলিয়া রাজার দর্শনপথের এক পার্শ্বে সেই বিকুদন্ত মণিটী স্থাপন করিলেন। ২৮৪।

সূর্যের তায় প্রভাসম্পন্ন সেই মণিটী একান্তে স্থাপন করিবামাত্র তাহা হইতে সহস্র সহস্র দিব্যরূপা রমণী নির্গত হইতে লাগিল। ২৮৫।

मूलम् ।

चिन्तयामास राजेन्द्रो विस्मयाविष्टचेतनः ।

किमिदं मुनिशामर्थं तपसो वाथवा मणेः ॥ २८५ ॥

न बुध्यैनः सज्जनसंसदि क्वचित्

करोति शुद्धं निजकर्माकौशलं ।

यथाङ्कुरमिति प्रतिभासिता अपि

प्रभादमीयुर्निरताः पदे पदे ॥ २८६ ॥

स राजा विस्मयाविष्टचिन्तयामास दुःखितः ।

कथमेव मणिश्चायं भवतीति मुनर्मम ॥ २८७ ॥

तर्जमा ।

राजा यह व्यापार अपने आंखमें देखकरके चत्थन विस्मययुक्त होकरके मनमें चिन्ता करणे लगे, की यह मुनिका, या तपोवलका, या चिन्तासिद्धि मणिका प्रभाव है । २८५ ।

वियोगी मनुष्य जिस तरहसे पूर्णचन्द्रमाके अष्टतमय किरण स्पर्शसेभी दुःख पाते हैं, दुष्ट आदमी तेइ प्रकारसे सर्वदा भाले आदमीके संसर्गमें रहणेभी कोभी उत्तम कर्म करणेकेवास्ते समर्थ नहि होता है । २८६ ।

राजा दुर्जय मणिको प्रभाव देखकरके अति दुःखित होकरके विस्मययुक्त मनमें यह चिन्ता करणे लगे, की केइ प्रकारसे यह मणि हमारे हातमें आवे । २८७ ।

TRANSLATION

286 Having witnessed with his own eyes this marvel, he was amazed and thought within himself—"This is either the work of this sage, or his austerities, or the virtue of the gem itself"

287. As a forlorn lover's misery is only aggravated by the balmy light of the full moon, the wicked, even when living in the company of the good, can never bring forth good

288 Having witnessed the virtue of the gem, Durjaya became very sad, and with astonishment, thought how he could possess himself of the jewel

অনুবাদ ।

রাজা এই ব্যাপার স্বচক্ষে অবলোকন করিয়া অত্যন্ত বিস্ময়াবিষ্ট হইয়া মনে মনে চিন্তা করিতে লাগিলেন, ইহা কি মুনির বা তপোবলের অথবা এই মণিরসামর্থ্য ? ২৮৬ ।

বিয়োগী ব্যক্তিগণ যেমন পূর্ণচন্দ্রের অমৃতময় কিরণ সংস্পর্শেও পদে পদে প্রমাদগ্রস্ত হয়, দুর্জয় ব্যক্তিও সেই রূপ, স্বর্জয়, স্বর্জয়সংস্পর্শে থাকিয়াও কখনই বিশুদ্ধ হৃদয় কবিত্তে সমর্থ হয় না । ২৮৭ ।

রাজা দুর্জয় মণির প্রভাব দৃষ্টে অতিশয় দুঃখিত হইয়া বিস্ময়াবিষ্টচিত্তে এই চিন্তা করিতে লাগিলেন, কি উপায়ে এই মণিটী হস্তগত করিতে পারি । ২৮৮ ।

मूलम् ।

चिन्तयन्त्रधिगम्याथ स राजा दुर्जयस्तदा ।
 चिन्तासिद्धिमिममश्वास्थ हरामीति विचिन्त्य सः ।
 अमात्यं नोदयामास स राजाश्रमवाह्यतः ॥ २८८ ॥
 रत्नानां भाजनं राज्ञे मणिं तस्मै प्रदीयतां ।
 अमातेनैवसुक्तसु क्रुद्धो गौरमुखोऽब्रवीत् ॥ २८९ ॥
 प्रतिगृह्णाति विप्रसु राजा चैव ददाति च ।
 त्वहं राजा पुनर्भूत्वा याचसे दौनवत् कथं ॥ २९० ॥
 एवं ब्रूहि दुराचारं राजानं दुर्जयं स्वयं ।
 गच्छ द्रुतं दुराचार मा त्वां लोकेऽत्यगादिति ॥ २९१ ॥

सर्जमा ।

जेह कोइ उपायसे हम ऋषिकी यह मणिकों हरण
 करेगें, राजा दुर्जय मनमे यह प्रकारसे चिन्ता करके तेह
 कालमे आश्रमसे बाहेरमे आयकरके अपने मन्त्रीको ऋषिके
 निकट चिन्तासिद्धि मणिको प्रार्थना करके भेजते भये ॥ २८८ ॥

सब रत्नका आभा रूप यह मणियों राजाको दान करे,
 मन्त्री ऋषिकों यह बात बलनेके कालमे गौरमुख ऋषि बड़ा
 कोप करके बोलते भये ॥ २८९ ॥

ब्राह्मणगण भिक्षा करणेकेबाखे और राजसोग दान
 करणेसेबाखे पृथ्वीपर जन्म लेते भये, लेकिन तूम राजा
 होकरके केह प्रकारमे दरिद्रके समान भिक्षा मागते है ॥ २९० ॥

तूम जायकरके सो दुरात्मा राजा दुर्जयको कहो, दुराचार
 यही कालमे यह स्थानसे अपने स्थानको गमन करे, जिससे
 तिसका यह लज्जाकी बात दुसरा बौद्ध ना जाने ॥ २९१ ॥

TRANSLATION.

289. "I must take possession of this gem by any means," thought Durjaya for a while; and hastily leaving the cottage, he despatched his courtier to the sage to ask for *Ohintásiddhi*.

290. "Do you grant this best of gems to His Majesty," said he to the sage; when the latter flew into a wrath and said,—

291. "The Brahmins are to receive, the kings are to give. But how can you, being a king, come asking like a poor man.

292. "Go to the wicked king, and tell him at once to quit this place,—let none know this hateful desire of his."

অনুবাদ ।

যে কোন উপায়েই হউক আমি অবশ্যই ঋষির এই মণিরত্নটী হরণ করিব, রাজা দুর্জয় মনে মনে ক্রমকাল এইরূপ চিন্তা করিয়া তৎক্ষণাৎ আশ্রমের বহির্ভাগে গমন-পূর্বক স্বীয় অমাত্যকে ঋষির নিকট চিন্তামিচ্ছা প্রার্থনায় প্রেরণ করিলেন । ২৮৯ ।

সমস্ত রত্নের আধার এই মণিটী রাজাকে দান করুন, অমাত্য ঋষিকে এই কথা বলিবামাত্র গৌরমুখ মুনি অত্যন্ত ক্রুদ্ধ হইয়া বলিলেন । ২৯০ ।

ব্রাহ্মণেরা প্রতিগ্রহ এবং রাজারা দান করিবার নিমিত্তই পৃথিবীতে জন্ম পরিগ্রহ করিয়া থাকেন, কিন্তু তুমি রাজা হইয়া কি প্রকারে দরিদ্রের ন্যায় ভিক্ষা করিতেছ ? । ২৯১ ।

সেই দুরাত্মা রাজা দুর্জয়কে গিয়া বল, দুরাচার শীত্র এহান হইতে প্রস্থান করুক, অন্য লোকে যেন তাহার এই হৃণিত অভিনায জানিতে না পারে । ২৯২ ।

मूषम् ।

एवमुक्त्वा मुनिः प्रागात् कुशेध्माहरणाय वै ।
 चिन्तयन् मनसा तच्च सणिं शत्रुविनाशनं ॥ २८२ ॥
 एवमुक्तस्तदा दूतो जगाम च नृपान्तिरुं ।
 कथयामास तत्सर्वं यदुक्तं ब्राह्मणेन च ॥ २८३ ॥
 ततः क्रोधपरीतात्मा श्रुत्वा ब्राह्मणभाषितं ।
 दुर्जयः प्राह नीलाख्यं स्वामात्यं गच्छ मा चिरं ।
 ब्राह्मणस्य भणिं गृह्य तूर्णमेहि यदृच्छया ॥ २८४ ॥
 एवमुक्तस्तदा नीलो वज्रसेनापरिच्छदः ।
 जगाम स च विप्रस्य वन्यमाश्रममण्डलं ॥ २८५ ॥

वर्णना ।

“ ऋषि राजाके अमात्यको यह बात बोलके शत्रुके नाश करेवाला सो भणिका विषय चिन्ता करके कुश और यज्ञका काष्ठ आन्त्रेको गये । २८२ ।

अमात्य ऋषिके यह बात श्रुनके राजाके निकट जायकरके ब्राह्मण ओ जो बात कहा, सो सब हाल राजाको कहते हैं । २८३ ।

राजा दुर्जय अमात्यके मुखसे ब्राह्मणके सगर्व वचन श्रुनके वदे क्रोधी होकरके नील नाम अपने अमात्यको बोलते भये, हे अमात्य ! तুম शीघ्र जायकरके जेह प्रकारसे बने, यह प्रकारसे सो दुष्ट ब्राह्मणके निकटसे भणिको लय आवे । २८४ ।

अमात्य नील राजाकी आदेशके अनुसार वज्रत मेनार्को लयकरके वनमे ऋषिके आश्रममें जाता भया । २८५ ।

• TRANSLATION.

293. Having said this to the courtier, the sage went to provide *kusa* and sacrificial wood, thinking of the virtue of the gem, in cutting off enemies.

294. The courtier, on the other hand, being thus told by the sage, went to the king, and related in detail all that the Brahmin had said.

295. Hearing the haughty words of the Brahmin, Durjaya was very wroth; and said to Nila, another courtier of his—"Go instantly to the wicked Brahmin, and anyhow bring the gem to me."

296. According to the king's order, Nila, with a large number of soldiers, went to the woodland cottage of the Brahmin.

অনুবাদ ।

মুনিবর রাজামাত্যকে এই কথা বলিয়া শত্রুনাশক সেই মণির বিষয় চিন্তা করিতে করিতে কুশ এবং যজ্ঞীয় কাষ্ঠ আহবণার্থ গমন করিলেন । ২৯৩ ।

দূতও ঋষিকর্তৃক এইরূপ আদিকে হইয়া রাজসম্মিধানে গমনপূর্বক ব্রাহ্মণ যাহা যাহা বলিয়াছিলেন, তৎসমুদায় অবিকল রাজার কর্ণগোচর করিল । ২৯৪ ।

রাজা হর্ষায় অমাত্যবৃথে ব্রাহ্মণের সগর্ভ উক্তি অবগ করিয়া ক্রোধে পরিপূর্ণ হইয়া নীলনানক স্বীয় অমাত্যকে বলিলেন, হে অমাত্য ! তুমি শীঘ্র গমন কর, কণকাল বিলম্ব করিও না, যে কোন প্রকারে হউক সেই দুষ্ট ব্রাহ্মণের নিকট হইতে মণি আনয়ন কর । ২৯৫ ।

নীল মরপতির আদেশানুসারে বহু সৈন্য সমভিব্যাহারে লইয়া ব্রাহ্মণের আরণ্য আশ্রমে গমন করিল । ২৯৬ ।

मूलम्

तत्राग्निहोत्रशालायां दृष्ट्वा तं मणिमाहितं ।

तत्तूष्णं स्यन्दनान्नीलः सोऽवरोहत भूतले ॥ २६६ ॥

अवतीर्णं ततस्तस्मिन् नीले परमदारुणे ।

क्रूरबुद्ध्या मुनेस्तस्मान्निर्जग्मुः शस्त्रपाणयः ॥ २६७ ॥

सरथाः सध्वजाः साय्याः सषाणाः सासिचर्मणः ।

सधनुष्काः सतूष्णीरा योधाः परमदारुणाः ।

निश्चेरुस्तं मणिं भित्त्वा असंख्येया महाबलाः ॥ २६८ ॥

ततो विरोधिनं दृष्ट्वा वज्रसैन्यपुरस्कृतं ।

योधयामासुरव्यग्रा विविधायुधपाणयः ॥ २६९ ॥

तदुज्जमा ।

नील मुनिके आश्रममे यज्ञशालाके विषे सो मणिको
देखकरके रथसे उतरते भया । २६६ ।

अतिनिष्ठुर नील जब क्रूरबुद्धि होकरके रथमे उतरे,
तब वहपिके सो मणिसे सम्पूर्ण शस्त्र हातमे लयकरके वड़े
बड़े योद्धा निसरते भये । २६७ ।

कोइ रथपर चढ़के, कोइ ध्वजाको लिये, कोइ घोड़ापर
चढ़े, कोइ धनुर्बाणको लिये, कोइ ढाल तरवालको बाधे,
कोइ पिठपर बाढ़को लिये, यइ प्रकारसे वड़े भयङ्कर अमह्य
महाबली पराक्रमी योद्धा सो मणिको भेदकरके निसरते
लगे । २६८ ।

तेइ समयमे मणिसे उत्पन्न भये सब योद्धा जाना
अस्त्रको लयकरके वज्रत शत्रु सेनाको समुखमे देखके अति
स्विर होकरके युद्ध करणे लगे । २६९ ।

TRANSLATION.

297. On coming to the cottage, he saw the gem at the spot where the *agnihotra* was being celebrated ; and hastily descended to the ground.

298. When Nila had descended from his car, with evil in his heart, armed warriors began to come out of the sage's gem.

299. Some were mounted in cars, some bore banners, some were horse-soldiers, some, bowmen, some, with swords and bucklers, some, with quivers. — all were dreadful to behold. Countless invincible warriors thus began issuing out of the gem.

300. The gem-begotten warriors, bearing various weapons, saw before them the strength of the enemy, and began the fight with fixed courage.

অস্থবাদ ।

নীল য়নিত আশ্রমে অগ্নিহোত্ৰ শালাতে স্থাপিত সেই মণি দৰ্শন কৰিয়া বথ হইতে শীত্ৰ ভূতলে অবতৰণ কৰিল । ২৯৭ ।

অতি নিষ্ঠূৰ নীল জ্বৰ বুদ্ধিতে বথহইতে অবতীৰ্ণ হইলে পৰ য়নিত সেই মণি হইতে শত্ৰুপাণি যোদ্ধা সকল বহিৰ্গত হইতে লাগিল । ২৯৮ ।

বথাক্ৰুত, ধ্বজধাৰী, অশ্বাৰোহী, বহুবলধাৰী, অসি-চৰ্ম্মবন্ধ, ভূদীৰ্ঘপৃষ্ঠ, অতি ভয়ঙ্কৰ অসংখ্য মহাবল পৰাক্ৰান্ত যোদ্ধা সেই মণি ভেদ কৰিয়া নিৰ্গত হইতে লাগিল । ২৯৯ ।

নানা আয়ুধধাৰী মণিসম্ভূত যোদ্ধাগণ বহুবলসম্পন্ন শত্ৰুগণকে সম্মুখে দেখিয়া অতি স্থিৰভাবে বুদ্ধ আৰম্ভ কৰিল । ৩০০ ।

मूलम् ।

तथा प्रष्टुं तु मुने सुयुद्धे

हतः स राज्ञः सचिवो विसंज्ञः ।

सद्धानुगः सर्ववैरुपेतो

जगाम वैवस्वतमन्दिराय ॥ ३०० ॥

तस्मिन् हते दुर्जयराजमन्त्रि-

ण्युपाययौ स्नेन बलेन राजा ।

स दुर्जयः साश्वरयोऽतितोषः

प्रतापवाक्षैर्मणिजैर्युयोध ॥ ३०१ ॥

यावत् स सङ्गरो घोरो महास्तेषा व्यवहृत ।

तावत् समित्कुशादीनि हत्वा गौरसुखो मुनिः ॥ ३०२ ॥

आगतो मद्ददाश्चर्यं संग्रामं भीमदर्शनं ।

तन्दृष्ट्वा स मुनिर्दारि चिन्तापरम एव हि ॥ ३०३ ॥

तर्जमा

हे मुनिप्रवर ! तेह प्रकारसे दोनोका तुमल युद्ध होनेसे मन्त्रिज्येष्ठ नील सब सैन्यके साथ बमपुरीमे गये । ३०० ।

सो राजमन्त्री जब युद्धमे मर गया, तब अतिप्रतापी राजा दुर्जय अपने चतुरङ्ग सेनाको लयकरके युद्धस्थानमे आयके मणिसे उत्पन्न भया योद्धागणके साथ तुमल युद्ध करणे लगा । ३०१ ।

जेह समयमे राजा दुर्जय मणिसे उत्पन्न जो योद्धा तिमसे युद्ध करणे लगे, यही समयमे गौरमुख जपि यज्ञका काष्ठ और कुश आदिको लयकरके आश्रममे आयके सो भयङ्कर युद्धको देखके आश्रमके द्वारपर बैठके चिन्ता करणे लगे । ३०२ । ३०३ ।

TRANSLATION.

301. O best of sages, the eminent courtier with his army were sent to "Pluto's gloomy reign" in that fight.

302. When the courtier was killed, the puissant king came with his *Chaturanga* army to the field; and commenced a desperate fight with the gem-begotten forces.

303-304. In the meantime, Gauramukha returned with *kusa* and sacrificial grass to his cottage; and sitting at its door began to think of the fearful battle.

অনুবাদ ।

হে মুনিবর। সেই প্রকার তুমুল যুদ্ধ আরম্ভ হইলে সচিব প্রবর সসৈন্যে হত হইয়া যমমন্দিরে গমন করিল। ৩০১।

সেই রাজ-মন্ত্রী যুদ্ধে হত হইলে পর অতি প্রতাপ-শালী রাজা দুর্জয় স্বীয় চতুরঙ্গ সৈন্যসমবেত হইয়া সেই যুদ্ধস্থলে আগমনপূর্বক মণিশ্রুত যোদ্ধগণের সহিত তুমুল সংগ্রাম আরম্ভ করিলেন। ৩০২।

যে সময়ে মণিশ্রুত যোদ্ধগণের সহিত রাজা দুর্জয়ের যোঁরতর সংগ্রাম উপস্থিত হয়, সেই সময়ে গৌরমুখ মুনি সনিকুশানি লইয়া আশ্রমে আসিয়া সেই লোনদর্ষণ যুদ্ধ দেখিয়া আশ্রমের দ্বারে উপবেশনপূর্বক চিন্তা করিতে লাগিলেন। ৩০৩। ৩০৪।

भूक्तम् ।

उपविश्याधिगम्याय मणेः कारणमेव हि ।

एवं ज्ञात्वा मणिकृतं रौद्रं गाढञ्च संयुगं ।

चिन्तयामास देवेश' इति गौरमुखो मुनिः ॥ ३०४ ॥

स देवः पुरतस्तस्य पीतवासाः खगासनः ।

किमप्य ते मया कार्यमिति वाणीमुदीरयेत् ॥ ३०५ ॥

स ऋषि' प्राञ्जलिभूत्वा प्रोवाच पुरुषोत्तमं ।

जघ्नीमं दुर्जयं पापं सैन्येन परिवारित ॥ ३०६ ॥

एवमुक्तस्तदा तेन चक्रञ्चलनसन्निभं ।

तेन चक्रेण तत् सैन्यमसुरं दौर्जयं क्षणात् ।

निमेषान्तरमात्रेण समग्रं भस्मसात् कृतं ॥ ३०७ ॥

तत्त्वमा ।

ऋषि द्वारपर बैठके भणिके कारण यह भयङ्कर युद्ध है, यह मनमें जानके देव नारायणको स्मरण करणे लगे ॥ ३०४ ॥

जोह समयमें ऋषि नारायणको स्मरण किये, यही समयमें नारायण पीताम्बरको धारण करके गरुड़पर चढ़के ऋषिके सन्निकट आयके कहते हैं, की है ऋषे! तुम कबने कारण हमारा स्मरण किया? ॥ ३०५ ॥

गौरमुख ऋषि नारायणकी यह वचनकी श्रुनकरके हात जोड़ करके पुरुषोत्तमको कहते हैं, हे देव! यह दुरात्मा दुर्जयको सब सेनाका साथ जलदीसे वध करो ॥ ३०६ ॥

नारायण ऋषिकी वचनको श्रुनके वही कालमें अपने चक्रमें राजा दुर्जयको सब सेनाका साथ भस्म कर देते भये ॥ ३०७ ॥

TRANSLATION

305 Knowing that the gem was the root of the evil, he contemplated Nārāyaṇa

306 Immediately Nārāyaṇa presented himself before the sage in his yellow dress and mounted on *Garura*, and said, "Sage, why have you thought of me?"

307 Gauramukha with clasped hands said to Nārāyaṇa, "O God, vouchsafe to destroy the wicked king with his army"

308 Thereupon, he instantaneously reduced *Durjaya* and his host to ashes

অহুবাৎ ।

ঋষি দ্বাবে উপবিষ্ট হইয়া মগ্ন হইয়া এই ভাব কর
সংগ্রাম উপস্থিত, ইহা জানিতে পারিয়া দেবদেব নারায়ণকে
মনে মনে চিন্তা করিতে লাগিলেন । ৩০৫ ।

ঋষি স্মরণ করিবামাত্র দেবদেব নারায়ণ পীতবসন
পরিধান ও গরুড়োপরি আবোহণ করিয়া ঋষিসন্নিধানে
উপস্থিত হইয়া বলিলেন, ঋষে! তুমি কি নিমিত্ত আমাকে
স্মরণ করিয়াছ ? । ৩০৬ ।

গৌরমুখ নারায়ণের এই কথা শুনিয়া হতাশ্রলিপুটে
পুরুষোত্তমকে বলিলেন, হে দেব! এই পাপাত্মা দুর্জয়কে
মমৈন্যে ক্ষত্র দিনাশ করুন । ৩০৭ ।

নারায়ণ বহির বাক্য শুনিয়া নিমেষমধ্যে নিজচক্রে
দুর্জয়কে সমস্ত সৈন্যের সহিত ভস্মসাৎ করিয়া ফেল
লেন । ৩০৮ ।

मूलम् ।

एवं कृत्वा ततो देवो मुनिं गौरमुखं तदा ।
 उवाच निमिषेणैदं निहतं दानव वनं ॥ ३०८ ॥
 अरण्येऽस्मिंस्ततस्त्वेवं नैमिषारण्यसञ्चितं ।
 भविष्यति यथार्थं वै ब्राह्मणानां विशेषकं ॥ ३१० ॥
 एवमुक्त्वा ततो देवो गतोऽन्तर्धानमीश्वरः ।
 दिवोऽपि स्वाश्रमे तस्यौ मुदा परमया युतः ॥ ३११ ॥

तद्वृत्तम् ।

नारायण दुर्जयको सब सेनाके साथ बध करके षडपिकों
 बोलते हैं, की हे मुनिप्रवर ! जेह कारणसे यह वनमे निमेष-
 मात्रसे सम्पूर्ण दानववन नष्ट भये, तेह कारणसे यह अरण्य
 नैमिषारण्य कहवेगा, यह स्थान ब्राह्मणको विशेषसे रहनेके
 योग्य होता । ३०८ । ३१० ।

नारायण षडपिकों यह बात कहके अन्तर्धान हो जाते
 भये और षडपिभी अपने आश्रममे परम सुखसे कालयापन
 करते लगे । ३११ ।

TRANSLATION.

309, 310. After having annihilated Durjaya with his army, Nārāyaṇa said to Gaṇamukha, "O best of sages, from the circumstance that has led to the instant annihilation of the Dānava force in this forest, in future it shall be called *Naimishāranya*. It will be the haunt of Brāhmanas."

311. Nārāyaṇa vanished with these words; and the sage continued to pass his days in perfect happiness.

অনুবাদ ।

নারায়ণ দুর্জয়কে গঠৈসেতে বিনাশ করিয়া গৌরমুখকে বলিলেন, মুনিবর। যেহেতু এই অরণ্যে নিমেষমধ্যে লানববন উন্মূলিত হইল, সেই হেতু এই অরণ্য ভবিষ্যতে নৈমিষারণ্য নামে প্রসিদ্ধ হইবে, এই স্থান ব্রাহ্মণদিগের বিশেষ সেবনীয় । ৩০৯ । ৩১০ ।

নারায়ণ ঋষিকে এই কথা বলিয়া অন্তর্হিত হইলেন এবং ঋষিও স্বাশ্রমে পরম হুখে কাল যাপন করিতে লাগিলেন । ৩১১ ।

अधुना प्रायः सर्वदेशीय नृपतिभिर्धनिभिश्च वज्रादि-
रत्नसमूहैर्भूषणानि क्रियन्ते परन्तु पूर्वतनै राजभिर्धनिकैश्च
रत्नसमूहैर्गृहादीनि निर्मितानि देवप्रतिमूर्त्तयो निर्मिताः
देवाः पूजिताः विविधमूषादीनि कृतानि च एतद्भूरिप्रमाणं
पुराणादिषु शास्त्रेषु दृश्यन्ते तदुदाहरणार्थमत्रैव कतिपय-
पौराणिकी वार्त्ताङ्गता ।

मूलम् ।

सुधिष्ठिरसमावर्णनं ।

तदाहृत्य च तां चक्रे सोऽसुरोऽप्रतिमां सभां ।

विश्रुतां त्रिषु लोकेषु दिव्यां मणिमयीं शुभां ॥ ३१२ ॥

तर्जमा ।

अधुना प्राय करके सब देशका राजा, या धनवान आदमी
छोरा आदि रत्नसमूह करके अङ्गकी भूषण बनावते भये,
परन्तु पूर्वकालका राजा, या धनवान सब आदमी रत्न करके
गृह निर्माण, देवताकी मूर्त्ति प्रसृत, देवताका पूजा और
अनेक प्रकारका भूषण बनावते भये, पुराणादिक शास्त्रमे
उसका बज्जत प्रमाण मिलता है, तिसका उदाहरणके घरे
कुकु पुराणकी वार्त्ता लिखते हैं ।

राजा सुधिष्ठिरकी समाका वर्णन कहते हैं ।

मय नाम असुर सम्पूर्ण द्रव्योंको बटोर करके स्वर्ग, मनुष्य-
लोक और पातालमे प्रविष्ट, अतुल्य आश्चर्य मणिका सभा
बनाया । ३१२ ।

TRANSLATION.

Princes and rich men now-a-days use diamonds and other gems in ornaments ; but in ancient times, they used them in decking their houses, in making idols, in worshipping them, as well as in making ornaments. Many instances of this are found in the *Purāṇas* and other works ; of which I cite the following instances :—

The Court of Yudhisthira.

312. The Asura made a court which stood unrivalled in the three worlds. It blazed with gems and was a marvel.

অহুবাদ ।

একগে প্রায় সকল দেশের রাজা ও ধনী ব্যক্তিরা হীর-
কাদি রত্নদ্বারা ভূষণই প্রস্তুত করিয়া থাকেন, কিন্তু পূর্বতন
রাজগণ ও ধনিগণ রত্নদ্বারা গৃহাদি নির্মাণ, দেবতাদিগের
প্রতিমূর্তি প্রস্তুত, দেবতাগণের পূজা এবং নানাবিধ ভূষণ
ইত্যাদি কার্যে রত্ন ব্যবহার করিতেন, পুরাণাদি শাস্ত্রে
ইহার অনেক প্রমাণ পাওয়া যায়, তাহার উদাহরণের জন্য
এখানে কতিপয় পৌরাণিকী বার্তা উদ্ধৃত করা গেল ।

রাজা যুধিষ্ঠিরের সভাবর্ণন ।

সেই অমর তৎসমুদায় ভব্য আহরণ করিয়া স্বর্ণ, নীল ও
পাতাল এই তিন লোকে বিখ্যাত অপ্রতিন, আশ্চর্য
মণিনয় সভা নির্মাণ করে । ৩১২ ।

मूलम् ।

सभा सा च महाराज शतकुम्भमयद्रुमा ।
 दशकिष्कुसहस्राणि समन्तादायताभवत् ॥ ३१३ ॥
 यथा वक्त्रे र्यथार्क्षस्य सोमस्य च यथा सभा ।
 भ्राजमाना तथात्यर्थं दधार परमं वपुः ॥ ३१४ ॥
 अभिघ्नतीव प्रभया प्रभामर्क्षस्य भास्वरा ।
 प्रवभौ ज्वलमानेव दिव्या दिव्येन वर्चसा ॥ ३१५ ॥
 नवमेघप्रतीकाशा दिवमादृत्य विधिता ।
 आयता विपुला रम्या विचित्रमणिवेदिका ॥ ३१६ ॥

तर्जमा ।

हे महाराज ! सो सभा सोणाका बनाया दृक्षसे शोभित
 और दश हजार हस्तपरिमित है । ३१३ ।

जैसे प्रकार करके अग्निकी, सूर्यकी और चन्द्रमाकी
 सभा है, उस प्रकारसे वह सभा मनोहर शरीरको धारण
 करती भयी । ३१४ ।

यह सभा अपने तेजसे सूर्यकी तेजको अनादर करके
 जाल्जल्यमान होकरके प्रकाश पाती भयी । ३१५ ।

यह सभा बड़ा विस्तार, अति शोभित और विचित्र
 मणिकी बनायो वेदियुक्त होकरके नवीन मेघके समान शोभा
 धारण करके स्थिति करती भयी । ३१६ ।

TRANSLATION.

313. O King! The edifice was adorned with golden trees. It measured five thousand yards.

314. It looked like the court of Agni, Súryya, or Ohandra.

315. It dimmed the lustre of the glorious sun, and burned in its own dazzling brilliance.

316. The spacious and splendid palace contained a raised seat studded with gems; and stood piercing the heavens, like fresh clouds.

অহুবাদ ।

মহারাজ! সেই সভা স্ববর্ণময় ক্রমাবলীতে স্বশোভিত এবং দশ হাজার হস্ত পরিমিত বিস্তৃত ছিল । ৩১৩ ।

অগ্নি, সূর্য ও চন্দ্রের সভা যাদৃশী মনোহারিণী, এ সভাও তদনুকূপ মনোহর বস্তু ধারণ করিয়াছিল । ৩১৪ ।

এই সভা নিম্ন অতুল প্রভাতে সূর্যের প্রভাকেও পরাভূত করিয়া নিম্ন আশ্চর্য্য ভেজে জাহ্নল্যমান হইয়া প্রকাশ পাইয়াছিল । ৩১৫ ।

অতি বিস্তৃত, অতি রমণীয় ও বিচিত্র মণিবেদিকাবিশিষ্ট সভা নবমেঘ সদৃশ নিম্ন মনোহর শোভাতে আকাশনগল আচ্ছন্ন করিয়া অবস্থিতি করিয়াছিল । ৩১৬ ।

मूलम् ।

उत्तमद्रव्यसम्पन्ना रत्नप्राकारमालिनी ।

वज्रचिन्ता वज्रधना निर्मिता विश्वकर्माणा ॥ ३१७ ॥

न दाशार्दी सुधर्मा वा वज्रगणो वाद्य तादृशी ।

सभा रूपेण सम्पन्ना यां चक्रे मतिमान् मयः ॥ ३१८ ॥

वैदूर्यपञ्चविततां मणिमालोज्ज्वलाम्बुजा ।

तस्यां सभायां नलिनीं चकाराप्रतिमां मयः ॥ ३१९ ॥

हैमसौगन्धिकवतीं नानादिजगणायुतां ।

पुष्पितैः पङ्क्तौचिन्तां कृष्णैर्मत्स्यैश्च काञ्चनैः ॥ ३२० ॥

वर्जमा ।

विश्वकर्मा यह सभाको नानाप्रकार उत्तम द्रव्य करके परिपूर्ण, वज्र धन करके युक्त, रत्नका प्राकार करके वर्णित और वज्रत् प्रकार चित्र वस्तुसे चित्रित करके निर्माण करते भये । ३१७ ।

अतिबुद्धिमान् मयनामक दानव राजा बुध्दिद्विरके-वाले जो सभा बनाया, तिसको सौन्दर्यसे श्रीरूपकी हार-काका सभा, इन्द्रके अमरावतीका सभा और वज्राकी सभा पराभव मानते भये । ३१८ ।

मय दानव तेह सभामे लघुनियाका पातायुक्त, अनेक प्रकारका उज्ज्वल रत्नसे बनाया कमल करके शोभित अतुल्य कमलिनी वनावते भये । ३१९ ।

मय दानव यह सभाको मोणा और सौगन्धिक मणि करके चित्रित, नानाप्रकार पक्षी करके शोभित, मोणाका बनाया विकसित कमल, मछरी, कछुहा, इन सब करके शोभित करा । ३२० ।

TRANSLATION.

317. Visvakarma, the Architect of the gods, furnished it with furniture of superb grandeur, filled it with treasures, enclosed it with a gemmed wall, and hung it all round with fairy pictures.

318. The court of Yudhishthira, made by the Danava Maya, beat hollow the court of Krishna at Dwaraka, the Amaravati of Indra, or for that matter, the court of Brahma himself.

319. Maya decorated the palace with lotus-plants, having leaves of cat's eyes, and bearing lotuses composed of lustrous gems.

320. He ornamented it with gold and *saugandhikas*, with birds of rich hues, and with full-blown lotuses of gold, fishes and tortoises.

কহুবার

বিশ্বকর্মা এই সভাটা নানাবিধ উত্তম জব্যপরিপূর্ণ, বহু-ধনসম্পন্ন, রত্নপ্রাচীরপরিবেষ্টিত এবং বহুবিধ চিত্রে চিত্রিত করিয়া নির্মাণ করিয়াছিলেন । ৩১৭ ।

বুদ্ধিমান্ নয় দানব রাজা যুধিষ্ঠিরের জন্য যে সভা নির্মাণ করে, তাহার সৌন্দর্য্যে ঐহিকের স্বারকার সভা, বা ইন্দ্রের অমরাবতীর সভা, অথবা ব্রহ্মার সভাও পরাহৃত হইয়াছিল । ৩১৮ ।

নয় দানব সেই সভাতে বৈদূর্য্য-নির্ম্মিত পদ্মবিশিষ্ট, বিবিধ উজ্জ্বল রত্নবিনির্ম্মিত অমূল্য-শোভিত অল্পপন্ন নলিনী নির্মাণ করিয়াছিল । ৩১৯ ।

নয় দানব সেই সভাটা স্বর্ণ ও সৌগন্ধিক নগিতে চিত্রিত, নানা পক্ষিসমূহে হৃশোভিত এবং স্বর্ণনয় প্রস্তুতিত পহুজ, নংস্য ও কচ্ছপে বিহৃষিত করিয়াছিল । ৩২০ ।

मूषम् ।

विचस्फटिकसोपानां निष्पद्मसलिलां शुभां ।

मन्दानिलसमुद्भूतां मुक्ताविन्दुभिराचितां ॥ ३२१ ॥

महामणिसिलापट्टवद्दुपर्यङ्गवेदिका ।

मणिरत्नवितां तान्तु केचिद्भ्येत्य पार्थिवाः ।

दृष्ट्वापि नाभ्यजानन्तु तेऽज्ञानात् प्रपतन्नुग्रतः ॥ ३२२ ॥

इन्द्रद्युम्नसभावर्णनं ।

कचिद्भलमयी मूमिः क्वचित् काश्चननिर्मिता ।

स्फाठिकी राजती चैव यथायोगं कृता स्यली ॥ ३२३ ॥

तर्जमा ।

मय दानव तेह सभामे विचित्र स्फटिक मणिका सिद्धीयुक्त,
पङ्कजरहित जल करके पूर्ण, जैसे मन्द मन्द पवनको तरङ्गसे
लहरती खेलते भयी, छोटी छोटी मोतिसे भरा महामणिकी
बनायी वेदियुक्त और नानाप्रकारका मणि करके शोभित
इस माफि एक क्वचिम तलाव बनायी, जिस प्रकारसे अश्व
आदमी उसको आसल तलाव मनमे करके देखनेसेभी उसमे
गिरते भये । ३२१ । ३२२ ।

राजा इन्द्रद्युम्नकी सभाका वर्णन कहते हैं ।

सभाके कोइ स्थान बड़े मोलका रत्नसे, कोइ स्थान
सोणेसे, कोइ स्थान स्फटिक मणिसे कोइ स्थान चांदीसे
निर्मित भया; अर्थात् जेह जगहमे जिस रत्नको देनेसे
शोभा पाती है, तिथ जगहमे तिथ मय रत्नको लागावते
भये । ३२३ ।

TRANSLATION.

321-322. Maya made a wonderful tank, of which the steps were of excellent crystal. It contained small pearls; and was furnished with a raised platform of brilliant gems. The waters looked translucent, and seemed waving in the summer breeze. People (mistaking it for a real tank) tried to plunge in.

The Court of Indradumna.

323. Some parts of this court were filled with gems, some with gold, some with crystal, and the others with silver;—that is, all these were placed in their proper places, in order to effectiveness.

অম্ববাদ ।

ময় দানব সেই সভাতে বিচিত্র স্ফটিকের সোপানযুক্ত, নিম্পঙ্ক সলিলপূর্ণ, যেন মন্দ মন্দ পবন-হিল্লোলে তরঙ্গাবলু, ক্ষুদ্র ক্ষুদ্র মুক্তাপরিপূর্ণ, মহামণিসম্বন্ধবেদিকায়ুক্ত এবং নানা মণিতে হ্রশোভিত এমন একটা কৃত্রিম সরোবরের আকার নির্মাণ করিয়াছিল যে, অজ্ঞ ব্যক্তিবা তাহাকে প্রকৃত সরোবর জ্ঞান করিয়া সহসা তাহাতে আসিয়া পতিত হইত । ৩২১ । ৩২২ ।

ইন্দ্রদ্যুম্নের সভাবর্ণন ।

সভার কোন স্থান বহুল্য রত্ননয়, কোন স্থান কাঞ্চননয়, কোন স্থান স্ফটিকনয়, কোন স্থান বা রত্নতনয় করিয়া নির্মিত হইয়াছিল, অর্থাৎ যে স্থানে যে রত্ন দিনে সভার শোভার বৃদ্ধি হয়, তাহাই করা হইয়াছিল । ৩২৩ ।

मूषम् ।

सुप्तै रत्नमयैः प्रोच्चैर्दुःकूलपरिवेष्टितैः ।

मुक्तादामान्तरस्यैव चारुवातायनैः शुभा ॥ ३२४ ॥

यज्ञशाला मरुत्तस्य यथासीद्भो द्विजोत्तमाः ।

तथेन्द्रदुम्नभूपस्य रचिता विश्वकर्माणा ॥ ३२५ ॥

द्वारकावर्णनं ।

भगवानुवाच ।

शतयोजनपर्यन्तं नगरं सुमनोहरं ।

पद्मरागैर्मरुतैरिन्द्रनीलैरनुत्तमैः ॥ ३२६ ॥

तद्गुणमा

तबन सभाका सब जानेला रत्नका खम्भा, मोतिका
भारार और वज्रत् मोलका वस्त्रके यवनिका, यह सब करके
शोभित होती भयी । ३२४ ।

हे ब्राह्मणगण ! देवता गणकी सभा जेह प्रकारसे मनो-
हारिणी होती है, विश्वकर्मा अति यत्न करके इन्द्रदुम्नके
सभाभी तेह प्रकारसे मनोहारिणी करके निर्माण करते
भये । ३२५ ।

द्वारकावर्णन कहते हैं ।

भगवान कहते हैं ।

श्री योजनका विस्तार एक मनोहर नगर निर्माण करो ।
माणिक्य, पद्मा और उत्तम नीला । ३२६ ।

TRANSLATION.

324. The windows were furnished with gemmed pillars;—they were hung with rich tapestries, fringed with pearls.

325. O Dwijas, as the courts of the gods fascinate the mind,—so it was with this court made by Maya.

Description of Dwārakā.

Bhagabāna said—

326. Make a goodly city, a hundred yojanas in area, with rubies, emeralds, excellent sapphires ;

অহুবান ।

সেই সভার বাতায়ন সকল রত্নময় স্তম্ভ এবং মূল্যবান
ঝালরযুক্ত বহুমূল্য বস্ত্রনির্মিত যবনিকা দ্বারা শোভিত
করা হইয়াছিল । ৩২৪ ।

হে দ্বিজগণ! দেবতাগণের সভা যেপ্রকার মনোহারিণী,
বিশ্বকর্মা অতিব্রহ্মপূর্বক ইন্দ্রদ্যুম্নের সভাও তাদৃশী মনো-
হারিণী করিয়া নির্মাণ করিয়াছিলেন । । ৩২৫ ।

দ্বারকাবর্ণন ।

ভগবান্ বর্ণিয়াছিলেন ।

শতযোজন বিস্তৃত একটা মনোহর নগর নির্মাণ কর ।
পদ্মরাগ, মরকত, উৎকৃষ্ট ইন্দ্রনীল । ৩২৬ ।

मूलम् ।

रुचकैः पारिमर्द्रैश्च पलङ्कैश्च स्थमन्तकैः ।
 गन्धर्व्वदादिभैश्चैव चन्द्रकान्तादिभिस्तथा ॥ ३२७ ॥
 सूर्यकान्तादिभिश्चैव शुभ्रैश्च स्फटिकाक्षतैः ।
 हरिदणैश्च मणिभिः श्यामैर्गोमेदकैश्च यैः ॥ ३२८ ॥
 गोरोचनाभैः पीतैश्च दादिष्ववीजपूरकैः ।
 पद्मवीजनिभैश्चैव नीलैः कमलवर्णकैः ॥ ३२९ ॥
 लघ्णैश्च कज्जलाकारैरजलैश्च परिष्कृतैः ।
 श्वेतचम्पकवर्णभैस्तप्तकाञ्चनधन्निभैः ॥ ३३० ॥

सर्जमा ।

रुचक (जो रत्न टावा लेशुके समान रङ्गदार), पारि-
 मर्द्र (जो रत्न मादारके फुलके समान रङ्गदार), पलङ्क
 (एक प्रकारका मणि), स्थमन्तक, गन्धर्व्व (जो रत्न कसूरी
 खगाका समान रङ्गदार), दादिम (जो रत्न आनारके
 फुलके समान रङ्गदार), चन्द्रकान्त । ३२७ ।

सूर्यकान्त, अति उज्ज्वल स्फटिक मणि, पान्नाचे भिन्न
 और जितने सबुजवर्ण मणि, करिया मणि, गोमेद । ३२८ ।

गोरोचनके समान रङ्गदार पीयर वर्णके मणि, आनारके
 दानाके समान रङ्गदार मणि, कमलके बीजके समान
 रङ्गदार मणि, नील कमलके समान रङ्गदार मणि । ३२९ ।

काजरके समान रङ्गदार मणि, उज्जर चम्पकके समान
 रङ्गदार मणि, जलत सोपेका समान रङ्गदार मणि । ३३० ।

TRANSLATION

327. *Ruchakas* (the gem whose color is like the *idbd* lemon)—*Parvadrās*, (whose color is like the *pālitamāddra* flower), *Palankas* (a kind of gem), *Syamantaka*, *Gandharvas* (whose color is like that of musk deer), *Darimas* (whose color resembles the pomegranate flower) *Chundrakantas*;

328 *Suryakantas*, white crystal, other green gems excepting emeralds, black gems, cat's eyes;

329 Gems yellow like *Gorochana*, those resembling the pale-red pomegranate-seeds, those resembling the lotus seeds, those like blue lotuses;

330 Gems dark like colyrium,—those which resemble the *champakā* flower in color and which are faultless and transparent,—those resembling molten gold,

অম্ববাদ ।

কচক (যাহাব বর্ণ টাবালেবুব ন্যায়), পাবিভদ্র (পালিতামাদার ফুলেব ন্যায় বর্ণবিশিষ্ট মণি), পলঙ্ক (বহুবিশেষ), সামন্তক, গন্ধর্ব্ব (যাহাব বর্ণ কত্থবী যুগেব অম্বরূপ), দাড়িম (দাড়িমপুষ্পসদৃশ বর্ণবিশিষ্ট মণি), চন্দ্রকান্ত । ৩২৭ ।

সূর্য্যকান্ত, শুভ্র স্ফটিক, পাশ্মা ভিন্ন হবিদ্বর্ণ মণি, শ্যাম-বর্ণ মণি, গোমেদ । ৩২৮ ।

গৌরোচনাব ন্যায় সীতবর্ণবিশিষ্ট মণি, দাড়িমবীজের ন্যায় দ্রবৎ বক্তবর্ণ মণি, পদ্মবীজ সদৃশ বর্ণযুক্ত মণি, নীল-কমন তুল্য বর্ণযুক্ত মণি । ৩২৯ ।

কজ্জলেব ন্যায় কৃষ্ণবর্ণ মণি, নির্দোষ, পবিত্রত, শ্বেত চম্পকবৎ বর্ণযুক্ত মণি, তপ্তকাকন সদৃশ বর্ণবিশিষ্ট মণি । ৩৩০ ।

मूलम् ।

स्वर्णमूलप्रशतगुणैरौषद्रुक्तेः सुशोभनैः ।

गरिष्ठैश्च वरिष्ठैश्च मणिश्रेष्ठैश्च पूजितैः ॥ ३३१ ॥

यथाविधानं यद्योगं यच्च यद्युक्तमीक्षितं ।

मणीनां हरणस्यैव यच्चसंस्थाद्विभालयात् ।

दिशानिशं करिष्यन्ति यावन्निष्कर्षणपूर्वकं ॥ ३३२ ॥

अपिच ।

आदित्यास्यैव दैत्याश्च गन्धर्वाः किन्नरास्तथा ।

आयुधहारकां द्रुपुं श्रीकृष्णश्च बलन्तथा ॥ ३३३ ॥

आकाशाच्च विमानाच्च प्राप्य वटमूलकं ।

दहगुहारकां रस्यामतीव सुमनोहरा ॥ ३३४ ॥

तर्जमा ।

सीपेका अधिक श्रौगुण जिसका मोल है, यह प्रकार थोड़े लाल रङ्गदार मणि, अोजनमे भारी, स्वजातिसे अधिक उत्तम मणि । ३३१ ।

यह सब प्रकारका मणि और अन्य अन्य वज्रत् मोलके जितने मणि है, तिस सब जेह जगहमे जो शोभा पाती भयी, तेह स्थानमे सो सब मणिकी लागाव । जितने दिनतक यह नगर ना बने, तितने दिनतक कुबेरके स्थानसे सब रत्नको आनो । ३३२ ।

औरभी कहते हैं ।

देवता, असुर, गन्धर्व और किन्नरगण कृष्ण और वलरामको देखनेकेवास्ते द्वारकामे आवते भये । ३३३ ।

कोइ आकाशसे और कोइ विमानसे उतरके वर्गदके दहके तलमे उपविष्ट होकरके अति रमणीय, मनोहर द्वारकाको देखते भये । ३३४ ।

TRANSLATION.

331. Weighty, pale-red gems valued at a price hundred times that of gold,—and being the best of their kinds.

332. Put these and other precious jewels in their proper places. So long as your work is not finished, indent for gems at the treasury of *Kuvera*.

Further:—

333. Gods, *Asūras*, *Gandharvas*, *Kinnaras* began to pour into *Dwārakā*, to see *Krishna* and *Valarāma*.

334. Some descended from the sky, some from their cars,—and alighting underneath the banyan tree, looked on *Dwārakā* the matchless.

অহুবাৎ ।

সুবর্ণাপেক্ষা শতগুণ মূল্যবান, দেখিতে সুন্দর, ঈষৎ রক্তবর্ণ, ওজনে গুরু, স্বজাতিশ্রেষ্ঠ উৎকৃষ্ট মণি । ৩৩১ ।

এই সকল এবং অপরাপব বহুবল্য মণি যেখানে যাহা শোভা পায়, সেইখানে তাহাই বোজনা কর । যে পর্য্যন্ত নির্মাণকার্য শেষ না হয়, তদবধি কুবেরের আশ্রয় হইতে রত্নসংগ্রহ করিতে থাক । ৩৩২ ।

আরও বলিতেছি ।

দেবতা, অসুর, গন্ধর্ব্ব ও কিন্নরগণ কৃষ্ণ ও বলরামকে দেখিবার জন্ত দ্বারকাতে আগমন করিতে লাগিলেন । ৩৩৩ ।

কেহ বা আকাশ হইতে, কেহ বা বিমান হইতে অবতরণ-পূর্ব্বক বটবৃক্ষমূলে উপবিষ্ট হইয়া অত্যন্ত রমণীয় মনোহর দ্বারকা দর্শন করিতে লাগিলেন । ৩৩৪ ।

मूलम् ।

सुक्तामाणिक्यहीरादिरत्नराजिविराजिता ।
 परितस्थतुरस्ताश्च शतयोजनसन्निता ॥ ३३५ ॥
 अशंखैर्मन्दिरै रम्यैरतुष्टैरपि संस्कृता ।
 रत्नेन्द्रसारनिर्घाणैर्मुक्तामणिविभूषितैः ॥ ३३६ ॥
 माणिक्यैर्हीरकैश्चैव सद्गुणकलसान्वितैः ।
 हरिन्मणीनां सत्मानां कदम्बैरपि संयुतैः ॥ ३३७ ॥
 माङ्गणैः पद्मरागाढैरिन्द्रनीलैः परिष्कृतैः ।
 बीबीभी रत्नविधैश्च राजमार्गैः समन्विता ।
 ग्रीष्ममध्याह्नसूर्याभां ज्वलितां रत्नतेजसा ॥ ३३८ ॥

तद्वज्रमा

सो द्वारका चारो कोण करके युक्त, शी योजन विस्तार
 और चारो तरफ मोति, माणिक और हीरा आदि रत्न-
 समूह करके शोभित है । ३३५ ।

सो द्वारका अत्यन्त रमणीय, बड़त् उंचे, रत्न करके
 बनायी, मणि और मोति करके शोभित, माणिक और हीराका
 कलसा करके शोभित, पात्रिका खम्भा करके शोभित, माणि-
 कका अद्भुत करके युक्त, बड़त् मन्दिर करके शोभित और
 नीलाका पंथ्या और रत्न करके चिह्नित राजमार्ग आदि
 मनोहर वस्तुसे सुशोभित मयेसे अनेक प्रकारका रत्नके
 तेजसे मध्याह्न कालके सूर्यके समान शोभा धारण करती
 भयी । ३३६ । ३३७ । ३३८ ।

TRANSLATION.

335. The city was square,—it measured a hundred *yojonas*, and all over, was decked in pearls, rubies, diamonds and other gems.

336—338. The city was high,—it was ornamented with gems; and was furnished with cupolas of rubies and diamonds,—with emerald pillars, and with court-yards of rubies. It contained endless temples. It had cross-roads decked with sapphires, —and highways blazing with gems. It blazed like the meridian sun in summer.

অনুবাদ ।

সেই দ্বারকা পুরী চতুর্ভুজ, শতবোজনবিস্তৃত এবং চারিদিকে নৃত্য, মাণিক্য ও হীরকাদি রত্নসমূহে বিভূষিত । ৩৩৫ ।

সেই দ্বারকা অতি রমণীয়, অতি উচ্চ, রত্ননির্মিত, মণিমুক্তাবিভূষিত, মাণিক্য ও হীরকের কলসহশোভিত, মরকত মণির স্তম্ভসমূহবিশিষ্ট, পদ্মরাগবিনির্মিত প্রাঙ্গণযুক্ত অসংখ্য মন্দিরবিরাজিত এবং ইস্প্রনীলপরিষ্কৃত বীথী, রত্নচিত্রিত রাজমার্গ প্রভৃতিতে সুসংস্কৃত হওয়াতে বিবিধ রত্নতেজে গ্রীষ্মকালীন মধ্যাহ্ন নৃত্যের ন্যায় স্থলিতে ছিল । ৩৩৬ । ৩৩৭ । ৩৩৮ ।

मूषम

अयोध्यावर्णनं ।

नानापुराणि रम्याणि हेमरत्नार्चितानि च ।
 भूमिर्हेममयो यच्च चर्चिता तच्च सस्थिता ॥ ३३६ ॥
 प्रासादैश्च महारत्नैर्देवदेवस्य शूलिनः ।
 मेरुमन्दारकैलास यादृशैश्च विराजते ॥ ३४० ॥
 नानारत्नशिलाच्छन्नैरनेकैः शिशिरोत्करैः ।
 चन्द्रकान्तगवाक्षैश्च राजवर्त्मैर्विभूषिता ॥ ३४१ ॥
 रन्तिदेवस्य राजर्षेरयोध्या नगरा शुभा ।
 मणिरत्नप्रवालानां तच्च संख्या न विद्यते ॥ ३४२ ॥

तदुज्जमा ।

अयोध्याका वर्णन कहते हैं ।

जहाँ स्थानके पुरी सब सोण और रत्न करके शोभित, देखनेमें अति रमणीय, भूमि सोणेकी है, तेह स्थानमें अयोध्या रहते भये । ३३६ ।

देवदेव महादेवकी रत्ननिर्मित पुरीसमूह करके सुमेरु, मन्दार और कैलास जिस भाँति शोभा पाते हैं, अयोध्याभी तिस प्रकार शोभा पाते भये । ३४० ।

रन्तिदेव राजाके अयोध्या नगरी नाना रत्न करके युक्त, अष्टसूत्री चन्द्रकान्त मणि करके निर्मित वज्रतुभ्ररोका और राजमार्गसे शोभित है । अयोध्या नगरीमें जितने रत्न हैं, उसकी संख्या नहि करणे शक्ते । ३४१ । ३४२ ।

TRANSLATION

Description of Ayodhyá

339 Ayodhyá contained palaces of gold and jewels,—its ground was beaten gold

340 The city looked like the celestial residence of the trident-bearing God on the Sumeru, Mandara or Kailása

341—342 The Ayodhyá of the royal anchoret, Rantideva, was studded with jewels,—Chandra Kantas, which exude dew, ornamented its countless windows and roads The city contained gems in such profusion, that it would have been counting the stars to enumerate the jewels

অম্বাদ ।

অযোধ্যাবর্ণন ।

যে স্থানেব পুৰীসকল স্বর্ণ ও বস্ত্রে শোভিত, স্তম্ভবাৎ
অতি বহুগীষ, যেখানকাব ভূমি স্তম্ভবর্ণময়, সেই স্থানে অযোধ্যা
সংস্থিত । ৩৩৯ ।

দেবদেব শূলপাণির বহুনির্ম্মিত প্রাসাদসমূহে স্তম্ভেক,
মন্দির ও কৈলাস পৰ্বত যেকপ শোভা ধারণ কবিযাছিল,
অযোধ্যাও তাদৃশী শোভায় শোভিত ছিল । ৩৪০ ।

বস্তুদেব রাজর্ষির অযোধ্যা নগরী নানাবস্ত্রে আচ্ছন্ন,
শিশিবস্ত্রাবী চন্দ্রকান্ত মণিনির্ম্মিত বহুসংখ্যক গবাক্ষ ও
বাজমার্গে বিভূষিত ছিল । অযোধ্যা নগরীতে এত অধিক
পরিমাণে বস্ত্র বিদ্যমান ছিল যে, তাহাব সংখ্যা হওয়া অতি
দুষ্কর । ৩৪১ । ৩৪২ ।

मूलम् ।

कंसपुरीवर्णनं ।

ददर्श तां स्फाटिकतुङ्गगोपुर-

चारां दृष्ट्वेमकवाटतोरणां ।

तासारकूटां परिखाडरासदा-

सुद्यानरम्योपवनोपशोभितां ॥ ३४३ ॥

सौवर्णशृङ्गाटकचर्मनिष्कटैः

श्रेणीसभाभिर्भवनैरुपस्कृतां ।

वैदूर्यवज्रामलनीलविद्रुमै-

र्मुक्ताहरिद्रिर्वद्भीषु वेदिषु ॥ ३४४ ॥

संज्ञमा ।

कंसकी पुरीका वर्णन कहते हैं ।

कृष्णजी जेह कालमे मथुराके गये, तिस कालमे स्फाटिक मणिका बनाया अति उंचा बाहेर दरोजा युक्त, सोणिका अति दृढत् कपाटविशिष्ट, तांवा और पीतारिखे निर्मित, सहरके बाहेर खाद करके प्रवेश करणेके योग्य नहि, बागिचा और मनोहर उपवन करके शोभित । ३४३ ।

सोणिका बनाया चतुष्पथ, अटारी, दृष्टके समीपमे उपवन, सारि सारि सभाष्टद, लशुनिया, हीरा, नीला, मुर्गा, मोति और पात्वा, यही सब रत्नकेववायी मृदकी उपरका भागयुक्त भवनसमूह करके शोभित पुरीका देखते भये । ३४४ ।

TRANSLATION.

Description of the city of Kansa.

343. Krishna saw the city of Kansa made of crystal, furnished with high gates, with golden doors, with impregnable brass and copper battlements, with gardens, and fairy wood-lands.

344. He saw the city furnished with golden cross-ways, palaces, gardens, ranged courts, cornices and raised platforms, studded with cat's-eyes, diamonds, pure sapphires, coral, pearls, emeralds, &c.

অহুবাদ ।

কংসপুরীবর্ণন ।

শ্রীকৃষ্ণ স্ফটিকনির্মিত অতি উচ্চ বহির্দ্বারবিশিষ্ট, অতি বৃহৎ হেমকবাটযুক্ত, তাত্র ও পিত্তলনির্মিত, পরিখাদ্বারা দুর্গম, উন্মাদ ও রক্ষণীয় উপবনে সুশোভিত । ৩৪৩ ।

স্বর্ণময় চতুপথ, অট্টালিকা, গৃহসমীপস্থ উপবন, শ্রেণী-বদ্ধ সভাগৃহ, কার্ণিস ও বেদিতে বৈদূর্য, হীরক, নির্মল ইন্দ্রনীল, বিক্রম, মুক্তা ও মরকত ইত্যাদি রত্নযুক্ত ভবন-সমূহে বিভূষিত সেই পুরী দর্শন করিলেন । ৩৪৪ ।

मूलम् ।

चन्द्रशेखरराजपुरवर्णनं ।

एवमुक्त्वा स राजा तु करवीरपुराधिपः ।

प्रासादं कारयामास उच्चैरभ्वङ्ग्यं वज्र ॥ ३४५ ॥

उच्चैश्चतुःशतव्यासं चिंशद्वामन्तु विसृजतं ।

रत्नस्फाटिकभूम्यन्तः खचितं रत्नकर्चुरैः ॥ ३४६ ॥

वैदूर्यपटलैः शुभ्रैश्चादितं सुमनोहरं ।

स्वर्णरत्नमयसम्भं विश्वकर्माविनिर्मितं ॥ ३४७ ॥

रत्नसोपानसंयुक्तं वैदूर्यवद्भूयुतं ।

सौवर्णचिरसम्बन्धं सुधर्मासदृशं गुणैः ।

रत्नाद्यं कारयामास तारावत्याः प्रियङ्गुरं ॥ ३४८ ॥

तर्जमा ।

चन्द्रशेखर राजाकी पूरीका वर्णन कहते हैं ।

करवीर देशका राजा चन्द्रशेखर यह कथा कहके मेघकों
सर्श करणेवाली, अति उचा वज्रन् अटारी निर्माण
किया । ३४५ ।

वह सब घर चौद शी हात उंचा और एक शी
पांच हात विसृत, रत्न और स्फटिक भणिका बनाया घुटके
उठान रत्न और सोणा करके खचित । ३४६ ।

सो सब प्रासाद अत लघुनिया करके, आच्छादित, सोणा,
रत्नके खम्भा करके शोभित और विश्वकर्मासे बनाया । ३४७ ।

सो सब प्रासादमे सोणाकी चिंदी बनी, लघुनियाका
ओरछनी बनी और सब अङ्ग सोणेका बनायी, यह सब
अटारी देखनेमे देवसभाके समान । राजा चन्द्रशेखर
तारावती नाम्नी अपनी पत्नीका मनके अनुकूल करके सो
सब अटारी निर्माण किया । ३४८ ।

TRANSLATION.

The City of the King Chandra sekhara.

345. Chandra-sekhara, king of Karavira, said this and founded a city adorned with high palaces.

346. These houses were seven hundred yards high and fifty two and half yards in length. The court-yards were made of gold and gems

347. The terraces were made of white cat's eyes, the pillars were of gold and gems. They were constructed by Visva-Karmā.

348. The stairs were of gems, the cornices were of cat's-eyes, the rest,—of gold. The roofs might become the courts of the gods themselves. The King made the palace, to meet the wish of his beloved spouse, Tāravatī.

অহ্বাদ ।

চন্দ্রশেখর রাজাব পুরবর্ণন ।

কববীর পুবাধিপতি রাজা চন্দ্রশেখর এই কথা বলিয়া মেঘম্পর্শী উচ্চ বহু প্রাসাদ নির্মাণ কবাইলেন । ৩৪৫ ।

সেই সকল গৃহ উচ্চে চাবিশত ব্যাম (১৪০০) হাত, প্রস্থে ত্রিংশৎ ব্যাম (১০৫) হাত, বহুশ্রুটিকনির্মিত গৃহেব অন্তর্ভূমি অর্থাৎ প্রাঙ্গণ বহু ও স্বর্ণে খচিত । ৩৪৬ ।

সেই সকল প্রাসাদ শুভ্র বৈদূর্য্য-সমূহে আচ্ছাদিত, স্বর্ণ ও বহুর স্তম্ভে বিহৃষিত, বিশ্বকর্মা দ্বাবা নির্মিত । ৩৪৭ ।

সেই সকল প্রাসাদেব সোপানসমূহ বহুনির্মিত, কার্ণিস বৈদূর্য্যগঠিত, অশ্রাঙ্গ অবয়ব স্বর্ণনির্মিত, এই সকল প্রাসাদ সেবিতে দেবসভার অনুরূপ । রাজা চন্দ্রশেখর নিম্ন প্রিয়তনা সার্থ্যা তারাবতীর মনোনীত করিয়া এই পুর নির্মাণ করেন । ৩৪৮ ।

मूषम् ।

अहिच्छवापुरीवर्णनं ।

एवंक्रमेण संग्रासः शत्रुघ्नो हयसंयुतः ।

अहिच्छवां पुरीं ब्रह्मन् नानाजनसमाकुलां ॥ ३४६ ॥

ब्रह्मादिभिः समाकीर्णां नानारत्नविभूषितां ।

सौवर्णः स्फाटिकैर्हर्म्यैर्गोपुरैः समलङ्कृतां ॥ ३५० ॥

प्रसन्नतः पूर्णभद्रयक्षपुरवर्णनं ।

आह्वय यक्षिणीं सोऽथ यक्षः कनककुण्डलां ।

उवाच यक्षिणीं श्रेष्ठां पूर्णभद्रो घटोद्भव ॥ ३५१ ॥

सर्जना ।

अहिच्छवा पुरीका वर्णन कहते हैं ।

शत्रुघ्न यह प्रकारसे नाना देशकों घुम करके राजा रामचन्द्रके अश्वमेध यज्ञके घोड़ोंको लयकरके ब्राह्मण आदि चारो वर्ण अखण्ड मनुष्य करके युक्त, नानारत्न करके शोभित, सोणा और स्फाटिक मणिका बनायी अटारी और सिं दरीजा करके शोभित अहिच्छवा पुरीमे जाते भये । ३४६ । ३५० ।

प्रसन्नमे पूर्णभद्र यक्षकी पुरीका वर्णन कहते हैं ।

हे अगस्त्य मुनि । पीछे पूर्णभद्र यक्ष स्वर्णकुण्डल करके शोभित, अपने प्रधान स्त्री यक्षिणीको आह्वान करके बोलते भये । ३५१ ।

TRANSLATION.

The description of the City of Ahichchhatra.

349-350. After passing through many cities, with the horse of the Asvamedha, Satrugna came to Ahichchhatra city, which was filled with people of the four castes. It was adorned with gems of various kinds, decked in gold and crystal, and furnished with palaces and gates.

The City of the Yakshya Purna-vadra, described incidentally.

351. O Agastya, thereupon the Yakshya Purna-vadra called in his principal wife, decked in golden pendants; and said—

অহুবাদ ।

অহিচ্ছত্রা পুরীবর্ণন ।

শত্রুঘ্ন এই প্রকাবে নানা জনপদ অতিক্রম করিয়া অশ্বমেধীয় অশ্বসমভিব্যাহারে ব্রাহ্মণাদি জাতিচতুষ্টয়ে সমাকীর্ণ, অসংখ্য লোকে সমাকুল, নানা রত্নে ভূষিত, স্ববর্ণ এবং স্বাটিক দ্বাৰা নিৰ্ম্মিত, অটালিকা ও সিংহদ্বারে অলঙ্কৃত অহিচ্ছত্রা পুরীতে সমাগত হইলেন । ৩৪৯ । ৩৫০ ।

প্রসঙ্গাধীন পূর্ণভদ্র যক্ষের পুরবর্ণন ।

হে অগস্ত্য !-অনন্তব পূর্ণভদ্র যক্ষ স্বর্ণকুণ্ডলভূষিতা প্রধান গৃহিণী যক্ষিণীকে আহ্বান করিয়া বলিলেন । ৩৫১ ।

मूषम् ।

न हर्षां सुखदं कान्ते दर्पणोदरसुन्दरं ।
 सुक्तागयाक्षशुभगं चन्द्रकान्तशिनाजिर ॥ ३५२ ॥
 पद्मरागेन्द्रनीलाञ्जिरञ्जिताट्टालकाङ्गनं ।
 विद्रुमस्तम्भशोभाञ्च स्फुटत्स्फुटितकुञ्जवत् ॥ ३५३ ॥
 पश्य पताकानिचयं मणिमाणिक्यमालितं ।
 कृष्णागुरुमहाधूपवज्रलामोदमोदितं ॥ ३५४ ॥
 कमलामोदगर्भञ्च गर्भरूप विना प्रिये ।
 सर्वं गूढ्यमिवाभाति गृहमेतदनङ्गजं ॥ ३५५ ॥

तदन्वया ।

हे प्रिये ! गृहके बीचमे स्थापित जो दर्पणसमूह, तेह करके शोभित, मोतिका जाल करके प्रतिबद्ध गवाक्ष करके भूषित, चन्द्रकान्त मणिका बनाया चटानविशिष्ट, यह चटारी हमको सुख देनेको नहि होता है । ३५२ ।

देख, यह गृहके चटान माणिक्य और नीला करके बनायी, और मुगाका बनायी खम्भा करके शोभित होते भये, तेहे यह गृह फुलाती फुलकी कलीके समान शोभा पाती भयी । ३५३ ।

गृहके चारो तरफ मणि माणिक्य करके शोभित पताका उड़ते भये, धूपके गन्धसे अत्यन्त सुगन्धित होते भये । ३५४ ।

हे प्रिये ! गृहके बीचमे कमलकी सुगन्धसे आमोदित होते भये, लेकिन एक पुष्करलसे विना गृहके बिपे सर्वत्र गूढ्य लागते भये । ३५५ ।

TRANSLATION.

352. "Love, this palace furnished with apartments hung with mirrors, with windows decked in rows of pearls, and with yards adorned with *chandrakantas*, fails to please me.

353. "Look! The court-yard is made of rubies and sapphires, the pillars are studded with corals. It looks like a floweret about to come out.

354. "Around the house shine gemmed flags, and it is redolent of the odour of the black *aguru*.

355. "Love! The chambers are perpetually sick with the aroma breathed from lotuses; but the want of a son fills all round with vacancy."

অহবাব ।

প্রিয়ে ! গৃহনধ্যে স্থাপিত দর্পণসমূহে হ্রশোভিত, মুক্তা-
জালপ্রতিবন্ধ গবাক্সসমূহে বিরাজিত, চন্দ্রকান্তমণিনির্মিত
প্রাঙ্গণবিধিষ্ঠ এই প্রাসাদ আমার স্বখজনক বলিয়া বোধ
হইতেছে না । ৩৫২ ।

দেখ, এই গৃহাদন পদ্যবাগ ও ইন্দ্রনীলে বিরচিত এবং
গৃহস্তম্ভ বিক্রমে শোভিত হওয়াতে গৃহটী প্রক্ষুটনোন্মুখ
পুষ্পকলিকার ন্যায় শোভা পাইতেছে । ৩৫৩ ।

গৃহের চতুর্দিক নগ্নিমাণিক্যাবিভূষিত উজ্জীন পতাকা
সমূহে শোভিত এবং কৃষ্ণাণ্ডরুর স্বগন্ধে আনোদিত
হইতেছে । ৩৫৪ ।

প্রিয়ে ! গৃহনধ্যভাগ কনকগন্ধে নিরন্তর আনোদিত
রহিয়াছে, তথাপি একটী পুত্ররহস্যর অভাবে গৃহের সর্ব
দানই শূন্য বলিয়া বোধ হইতেছে । ৩৫৫ ।

मूषम् ।

वैकुण्ठवर्णनं ।

ततो देवेश्वरौ तूर्णमागत्य धर्ममन्दिरं ।
 सह तेन समालोक्य प्रजग्मुर्भवनं हरेः ॥ ३५६ ॥
 पद्मरागैरिन्द्रनीलै राजमार्गं विभूषितं ।
 अवर्णनीयं कविभिर्विचित्ररत्ननिर्मितं ॥ ३५७ ॥
 रत्नमण्डपकोटीना सहस्रेण समन्वितं ।
 रत्नसोपानयुक्तेन सद्गजकलसेन च ॥ ३५८ ॥
 हरिन्मणीना समूहेन शोभितेन च शोभितं ।
 सिन्दूरवर्णमणिभिः परितः खचितेन च ॥ ३५९ ॥

तर्जमा ।

वैकुण्ठका वर्णन कहते हैं ।

ते करे आगे ब्रह्मा और महादेव जलदीसे धर्मके आलयमे आयके उनको साथ वार्त्ता करके उनको लयकरके वैकुण्ठधाममे जाते भये । ३५६ ।

नानाप्रकार रत्न करके बनाया वैकुण्ठका रास्ता माणिक और नीला मणिवे यह प्रकारसे शोभित होती भयी, की कविके वर्णन करणकी सामर्थ्य नहि होती है । ३५७ ।

सो वैकुण्ठ पुरी रत्नके बनाये कलसा करके युक्त, रत्नके निर्मित सिद्धी करके शोभित, रत्नके बनाये छाजारो कोटि गूह करके शोभित है । ३५८ ।

नगरके चारो तरफ सिन्दूरके समान प्रणयुक्त मणि करके शोभित, अति सुन्दर पात्रेका खम्भा करके शोभित है । ३५९ ।

TRANSLATION.

Description of Vaikuntha.

356. Then Brahma and Mahādeva went to the residence of Dharma, and the three then went to Vaikuntha.

357. Poets fail to describe the beauty of its high-ways, decked with rubies and sapphires.

358. The palaces were furnished with gemmed cupolas, with gemmed staircases, and with ten thousand millions of apartments.

359. All round the city stood pillars of vermillion-colored rubies.

অহুবাৰ ।

বৈকুণ্ঠ বৰ্ণন ।

তাঁহাৰ পৰা ব্ৰহ্মা ও মহাদেব স্বৰায় ধৰ্ম্মালয়ে আগমন
ও তাঁহাৰ সহিত মাৰ্কাণ্ড কবিয়া তিন জনেই বৈকুণ্ঠে গমন
কৰিলেন । ৩৫৬ ।

নানাবিধ বহুনিৰ্ম্মিত বৈকুণ্ঠেৰ পৰ্ব সঁকল পৰ্য্যায় ও
ইন্দ্রনীল মণিতে এমন স্নশোভিত হইয়াছিল যে, কবি
ব্যক্তিরাও তাঁহাৰ বৰ্ণনে সমৰ্থ হন না । ৩৫৭ ।

সেই বৈকুণ্ঠ পুৰ অতি উৎকৃষ্ট বহুনিৰ্ম্মিত কলসযুক্ত,
বহুগঠিত শোপানবিশিষ্ট, বহুনিৰ্ম্মিত সহস্ৰ কোটি মণ্ডপে
স্নশোভিত । ৩৫৮ ।

নগৰেৰ চতুৰ্দ্দিক্ সিন্দূৰবৰ্ণ নগিৰ্গঠিত অতি স্নন্দ
মৰুতস্তম্বে বিহ্বিত ছিল । ৩৫৯ ।

मूषम् ।

इन्द्रनीलैर्मध्यभागो मण्डितश्च मनोहरैः ।

रत्नप्राकारसंयुक्तं मणिभेदैर्विराजितं ॥ ३६० ॥

आश्रमै रत्नगठितैर्नानाभोगसमन्वितैः ।

गोपानां भक्तहृद्भानां पञ्चाशत्कोटिभिर्हतं ॥ ३६१ ॥

इन्द्रनीलैः पद्मरागैर्हरिकै रचकैस्तथा ।

निर्मितैर्वेदिभिर्युक्तं ज्वलितं रत्नतेजसा ॥ ३६२ ॥

शतमन्दिरसंयुक्तं परितो रत्नमण्डपं ।

अमूल्यरत्नधाराणां वरैर्विरचितं वरं ॥ ३६३ ॥

तर्जमा ।

पुरके बीचमे मनोहर नीला करके शोभित, रत्नसे बनाये
प्राकार करके चारो तरफ शोभित है । ३६० ।

सो वैकुण्ठ रत्न करके निर्मित, नाना भोग्य वस्तुसे
परिपूर्ण गोपसमूहका और भक्तसमूहका पञ्चाश कोटि स्थान
करके युक्त । ३६१ ।

वैकुण्ठ पुरी नीला, माणिक, हीरा और रचक मणि,
यह सब रत्न करके निर्मित बल्लसखल वेदि करके शोभित
और यह प्रकारसे सब रत्नके तेजसे सदा प्रकाशमान
रहते हैं । ३६२ ।

तेह सुरके मध्यमे चारो तरफ शौ मन्दिर करके युक्त,
अमूल्य रत्नसमूहका मध्यमे जो सब रत्न ओष्ठ है, तेह करके
बनाया प्रधान रत्नमण्डप विराजमान होता है । ३६३ ।

TRANSLATION.

360. The middle of the city was adorned with beautiful sapphires. The walls also were adorned with jewels.

361. Besides these gems, the city was filled with every thing that could please the senses. It contained five hundred millions of houses set apart for the milk-men and other devout people.

362. It contained raised platforms composed of sapphires, rubies, diamonds and *ruchakas* (chryso-phrases). It blazed in the light of these gems.

363. It contained a court which excelled others in grandeur; it was adorned with the very best gems of priceless worth, and furnished with a hundred temples.

অনুবাদ

পুরের মধ্যভাগ মনোহর ইস্ত্রনীল মণিতে বিভূষিত, রত্ননির্মিত প্রাকার সমুদায় নানাবিধ মণিঘারা হুশো-
ভিত । ৩৬০ ।

সেই বৈকুণ্ঠ ধাম রত্ননির্মিত, নানাভোগ্যবস্তুরিপুর, গোপসমূহ ও ভক্তবৃন্দের পঞ্চাশৎ কোটি আশ্রমে আবৃত । ৩৬১ ।

বৈকুণ্ঠ ধাম ইস্ত্রনীল, পদ্মরাগ, হীরক ও রূচক এই সকল রত্ননির্মিত বহুসংখ্যক বেদিতে বিভূষিত এবং এই সকল রত্নের তেজে সর্বদা জ্বলিত বলিয়া বোধ হইত । ৩৬২ ।

সেই পুরনধ্যে চতুর্দিকে শতমন্দিরবিশিষ্ট অমূল্য রত্ন-সমূহের মধ্যেও, আবার যে সকল রত্ন সর্বশ্রেষ্ঠ, তদ্বারা বিরচিত প্রধান রত্নমণ্ডপ বিরাজমান ছিল । ৩৬৩ ।

मूषम् ।

कैलासवर्णनं ।

मणीन्द्रसाररचितैः शोभनैर्मणिवेदिभिः ।

राजमार्गशतैर्द्वैरभ्यन्तरविभूषितं । ३६४ ।

मणीन्द्रसारनिर्म्माणशतकोटिगृहेयुतं ।

नानाचिचविचिचाद्यैर्मणीन्द्रकलसोज्ज्वलैः ॥ ३६५ ॥

कैलासं हिमवान् साक्षात् सूर्यरश्मिसमप्रभं ।

तन्मध्यदेशे रम्यञ्च ददर्श शङ्करालयं । ३६६ ।

मणीन्द्रसारनिर्म्माणप्राकारं सुमनोहरं ।

पोद्गङ्गहारसंयुक्तैः शोभितं शतमन्दिरैः ॥ ३६७ ॥

सर्जना ।

कैलासके वर्णन कहते हैं ।

अति उमदा उमदा मणिले बनाये शीसंखक राजपथ
और अति सुन्दर मणिका वेदिमूह करके शोभित । ३६४ ।

नाना प्रकारका चिचयुक्त, मणिका बनाया कलसा करके
शोभित, शी कोटि गृहसे विभूषित । ३६५ ।

हिमालय साक्षात् सूर्यके किरणके समान प्रभा करके युक्त
कैलासके बीचमे अति सुन्दर महादेवका स्थानको दर्शन
करते भये । ३६६ ।

सो महादेवका स्थान रत्नका प्राकारसे परिवेष्टित,
देखनेमे अति सुन्दर, पोले द्वारयुक्त शीसंखक मन्दिर
करके शोभित । ३६७ ।

TRANSLATION.

Description of Kailāsa.

364. Furnished with a hundred highways made of gems of excellent lustre, with handsome raised seats studded with gems;

365. Adorned with pictures—furnished with a thousand millions of rooms and decked with blazing cupolas of gems;—

366. Was the residence of Mahādeva, which he saw in the midst of Kailāsa, glorious with a sun-like lustre.

367. The house was surrounded by a gemmed wall. It was beautiful to look at. It was furnished with sixteen doors, and adorned with a hundred temples.

অনুবাদ।

কৈলাসবর্ণন।

অতি উত্তম উত্তম মণিতে নিৰ্ম্মিত শতসংখ্যক রাজমার্গ
ও অতি শোভন মণিবেদিসমূহে বিভূষিত। ৩৬৪।

নানা চিত্রে চিত্রিত, মণিনিৰ্ম্মিত অতি উজ্জ্বল কলসে
সমুজ্জ্বল শতকোটি গৃহে বিভূষিত। ৩৬৫।

হিমালয় সাক্ষাৎ সূর্য্যরশ্মি সদৃশ প্রভাসম্পন্ন কৈলাসের
মধ্যভাগে অতিরমণীয় মহাদেবের আলয় দর্শন করিলেন। ৩৬৬।

সেই শঙ্করালয় ব্রহ্মপ্রাকারে পরিবেষ্টিত, দেখিতে
অতি মনোহর, ষোড়শ দ্বারবিশিষ্ট শতসংখ্যক মন্দিরে
শোভিত। ৩৬৭।

मूलम् ।

अमूल्यरत्नरचिते रत्नसोपानभूषितैः ।

रत्नसम्पन्नकपाटैश्च हीरकेण परिष्कृतैः ।

माणिक्यजालमालाभिः सद्गुणकलसोऽञ्जलैः ॥ ३६८ ॥

आलयस्य पुरस्तात् सिंहाद्वारं ददर्श च ।

रत्नेन्द्रसारनिष्प्राणकपाटेन विभूषितं ॥ ३६९ ॥

शोभितं वेदिकाभिश्च वाङ्मन्यन्तरतः सदा ।

रचिताभिः पद्मरागैर्महाभरतैर्गृहं ॥ ३७० ॥

रत्नेन्द्रसारनिष्प्राणं ददर्श शतमन्दिरं ।

अमूल्यरत्नकलसैर्वर्जलङ्घिषु विराजितं ॥ ३७१ ॥

तद्गमा

सो सब मन्दिर अमूल्य रत्नसमूहके बनाये, रत्नकी सिंदी करके युक्त, रत्नका खम्भा, रत्नके कपाट, हीरा और माणिकका माला और अति उत्तम रत्नसमूहका कलसा करके शोभित । ३६८ ।

सो पुरके सिंदरोजा रत्नके कपाट करके शोभित । ३६९ ।

सो गृहके बीचमे और बाहेरमे बनायी माणिक और पाद्माके बनायी वेदिसमूह करके शोभित । ३७० ।

हिमालय सो गृहके बीचमे रत्न करके रचित, अति उज्ज्वल, अमूल्य रत्नका कलसा करके शोभित शीशंखक मन्दिर देखते भये । ३७१ ।

TRANSLATION.

368. The temples were studded with nonpareil gems. They had gemmed staircases,—gemmed pillars,—gemmed doors. It had brilliant cupolas decked with diamonds and chains of rubies.

369. The main gate of the place was furnished with doors of gems.

370. Inside and outside the house stood raised seats of rubies and emeralds.

371. Himālaya saw within the house a hundred temples adorned with cupolas of bright jewels.

অনুবাদ ।

সেই সকল মন্দির অমূল্য রত্নসমূহে নির্মিত, রত্নসোপান-যুক্ত, রত্নস্তম্ভ, রত্নকবাট, হীরক, মাণিক্যমালা এবং অতি শ্রেষ্ঠ রত্নকলসসমূহে বিভূষিত । ৩৬৮ ।

সেই পুরের সিংহদ্বার রত্নবিরচিত কবাটে স্তম্ভো-ভিত । ৩৬৯ ।

সেই গৃহ অভ্যন্তর ও বহির্ভাগে পদ্মরাগ ও মরকতের নির্মিত বেদিসমূহে শোভিত । ৩৭০ ।

হিমালয় সেই গৃহন্যে রত্নরচিত, অতি উজ্জ্বল, অমূল্য রত্নকলসে বিরাজিত শতসংখ্যক মন্দির দেখিলেন । ৩৭১ ।

मूलम् ।

अमूल्यरत्नरचितैर्मुक्तानिर्मलदर्पणैः ।

चीरासारविकारैश्च कपाटैश्च विराजितं ॥ ३७२ ॥

गोरोचनाभिर्मणिभिर्युतं स्वाम्मसद्वस्त्रकैः ।

मणिसारविकारैश्च सोपानैः परिसेवितं ॥ ३७३ ॥

ददर्शाभ्यन्तरद्वारं नानाचिधेण चिचितं ।

सुक्तामाणिक्यग्रयितैर्मालाजालैर्विराजितं ॥ ३७४ ॥

नागपुरवर्णनं ।

चन्द्राङ्गदोऽपि नृपतिर्निमग्नो यमुनाजले ।

अधोऽधोऽवतरन्नेको ददर्शैरगकामिनीः ॥ ३७५ ॥

तर्जमा ।

सो सब मन्दिर अमूल्य रत्न करके बनाया, मोति, निर्मल दर्पण और चीरा करके खचित कपाट करके शोभित । ३७२ ।

सो सब गृह गोरोचनाके समान पीतवर्ण भणिका खम्भा करके युक्त, मणिसे बनायी सिढ़ी करके शोभित । ३७३ ।

नाना चिचयुक्त, मोति और माणिक्य करके ग्रथित माला समूह करके शोभित सो गृहके मध्यभागको दर्शन करते भये । ३७४ ।

नागपुरके वर्णन कहते हैं ।

चन्द्राङ्गद राजा यमुनाका जलमे मग्न होकरके क्रम क्रमसे हेठेको उतरते उतरते वज्रत् नागकन्याको दर्शन करते भये । ३७५ ।

TRANSLATION.

372. The temples were made of priceless gems. They were furnished with doors of pearls, glass and diamonds.

373. The rooms were yellow like *gorochana*; they contained a thousand gemmed pillars, and had staircases of gems.

374. They contained various kinds of pictures. They were fringed with chains of pearls and rubies.

Description of the City of the Ndgas.

375. The King Ohandrángada sank in the waters of the Jumna,—and as he descended, saw a number of *udga* females.

অম্ববাদ ।

সেই সকল মন্দির অমূল্য রত্নে রচিত, মুক্তা, নির্মল
দর্পণ ও হীরকে খচিত কবাটে স্থশোভিত । ৩৭২ ।

সেই সব গৃহ গোবোচনাসদৃশ সীতবর্ণ সহস্র মণিক্তম্বযুক্ত,
মণিনির্মিত সোপানপরম্পরায় পরিশোভিত । ৩৭৩ ।

নানা চিত্রে চিত্রিত, মুক্তা ও মাণিক্যে ঐখিত মালা
সমূহে বিরাজিত সেই গৃহের অভ্যন্তরভাগ দর্শন করি-
লেন । ৩৭৪ ।

নাগপুরবর্ণন ।

চন্দ্রানন্দ নৃপতি যমুনাজলে নিমগ্ন হইয়া ক্রমে ক্রমে
অধোভাগে অবতরণ করিতে করিতে কতকগুলি নাগকন্যা
দর্শন করিলেন । ৩৭৫ ।

मूलम् ।

जलक्रीड़ानुरक्तास्ता दृष्ट्वा राजकुमारकं ।
 विस्मितास्ता अधो निन्युः पातालं पन्नगालयं ॥ ३७६ ॥
 स नीयमानः सद्यसा पन्नगीभिर्नृपात्मजः ।
 तत्तत्कस्य पुरं रम्यं विवेश परमाद्भुतं ॥ ३७७ ॥
 अपश्यद्राजतनयो महेन्द्रभवनोपमं ।
 मञ्जारत्नपरिभ्राजन्मयूखैः परिदीपितं ॥ ३७८ ॥
 वज्रविद्रुमवैद्युर्यप्रासादशतसङ्कुलं ।
 माणिक्यगोपुराङ्गलं सुक्तादामभिरञ्जुलं ॥ ३७९ ॥

वर्जमा ।

सो सब नागकी कन्या जलक्रीड़ा करते करते राज-
 कुमारको देखके वड़े विस्मयको प्राप्त होकरके पातालके
 विषे नागके स्थानमे लय जाती भयी । ३७६ ॥

राजकुमार नागकन्याके साथ नागलोकको जायकरके
 तत्तत्कके परम आश्चर्य गृहमे प्रवेश करते भये । ३७७ ॥

राजकुमार सो इन्द्रपुरीके समान मञ्जारत्न करके शोभित
 पुरीकी शोभा दर्शन करते भये । ३७८ ॥

सो पुर वज्रतस्त्र्यक मुंगा और लघुनिया मणिका
 बनाये प्रासाद करके शोभित, पुरमे स्थित माणिकसे बनायी
 सिंदरोजा और अटारी सब मोतिका मालासे अति उज्ज्वल
 वेश धारण करते भये । ३७९ ॥

TRANSLATION.

376. The fair ones had been sporting ; but, as soon as they saw the king, they took him to the palace of the *Nāgas*.

377. Thus led, the monarch entered the wonderful palace of *Takshaka*.

378. He fell to beholding the building, which resembled the palace of Indra.

379. It was furnished with many stair-cases, made of cat's-eyes and corals. The main gate was adorned with rubies ; and the house looked beautiful in rows of pearls.

অনুবাদ ।

সেই সকল উরগকামিনী জলজীড়া করিতে করিতে রাজকুমারকে দেখিয়া বিস্ময়াপন্ন হইয়া পাতালে নাগালয়ে লইয়া গেল । ৩৭৬ ।

নৃপনন্দন নাগকন্যাগণকর্তৃক নীত হইয়া উক্ত পদমার্চ্চ্য অতি রমণীয় পুরনগরে প্রবেশ করিলেন । ৩৭৭ ।

রাজকুমার সেই ইন্দ্রপুরী সদৃশ, মহাদুর্ভেদ প্রবৃত্ত পুরের শোভা দর্শন করিতে লাগিলেন । ৩৭৮ ।

সেই পুর বহুসংখ্যক বিজয় ও বৈদূর্য্যে নিৰ্ম্মিত প্রাচীর-মালায় পরিব্যাপ্ত, পুরাধিত নাগিকারচিত দ্বিপ্রান্ত ও অট্টালিকা সকল মুকুটমালাতে অতি চৈতন্যের সজ্জা করিয়াছিল । ৩৭৯ ।

मूलम् ।

चन्द्रकान्तस्थलीरस्थं हेमदारकवाटकं ।

अनेकशतसाहस्रदीपमालाविराजितं ॥ ३८० ॥

जगन्नाथमन्दिरादिवर्णनं ।

तन्मध्ये रचितं दिव्यं मणिभिर्मण्डपोत्तमं ।

मध्यस्थं सूर्यप्रवद्भासि रत्नसिंहासनोज्ज्वलं ॥ ३८१ ॥

क्वचित् फाञ्चनविम्वस्रगानारत्नमयोऽज्ज्वलं ।

क्वचित् स्फटिकभित्तप्राच शारदाभ्रनभम्बवि ॥ ३८२ ॥

क्वचिन्नीलाण्मघटितभित्तिः कालाभ्रमेदुरा ।

वज्रमूल्यं रत्नजातं यत्नात्तत्र न्यवेशयत् ॥ ३८३ ॥

तर्जमा ।

पुरके उठान चन्द्रकान्त मणिसे रचित, दरोजा और कपाट सोणका बनाये, गृहके चारो तरफ शौ हजार दीप-माला करके आलोकित होते भये । ३८० ।

जगन्नाथजीके मन्दिरका वर्णन कहते हैं ।

तिसको बीचमे उत्तम मणिको बनायी सुन्दर मण्डप और तिस मण्डपके बीचमे सूर्यके समान प्रकाशमान रत्नका निर्मित एक सिंहासन स्थापित भया । ३८१ ।

तेह मन्दिरके कोइ स्थान सोणासे, कोइ स्थान रत्नके निर्मित भयेसे अति उज्ज्वल शोभा पाती भयी और कोइ स्थान स्फटिक मणिसे बनायेसे कुयारके माहिनाके आकाशके समान प्रकाशमान है । ३८२ ।

कोइ स्थान नीलासे बनायेसे करिया बादलके समान शोभा होती भयी, कोइ कोइ स्थानमे वद्दे मोलके रत्न पथ धर देते हैं । ३८३ ।

TRANSLATION.

380. The yard was of *Chandrakāntas*; the doors and door-frames were of gold. All round the house were lighted innumerable lamps.

Description of Jagannātha's Temples, &c.

381. In it was constructed a raised seat of wonderful gems, on which was placed a jewelled throne.

382. Some parts of the temple being made of gold and gems, looked brilliant; some, being made of crystal, looked like the autumnal heavens.

383. Some, made of sapphires, appeared like masses of clouds. Some parts were studded with gems.

অন্নবান।

পুরের প্রাঙ্গণস্থানি চন্দ্রকান্তমণিরচিত, দ্বার ও কবাট
স্বর্ণনির্মিত, গৃহনকলের চতুর্দিক শতমহত্ব দীপমালায়
আলোকিত হইত। ৩৮০।

জগন্নাথের মন্দিরাদিবর্ণন।

তাহার মধ্যে আশ্চর্য্য মণিসমূহ দ্বারা একটা উৎকৃষ্ট
মণ্ডপ নির্মিত এবং সেই মণ্ডপমধ্যে সূর্য্যের ন্যায় প্রকাশ-
মান এক খানি রত্নসিংহাসন বিন্যস্ত হইল। ৩৮১।

সেই মন্দিরের কোন স্থান স্বর্ণ ও নানা রঙে নির্মিত
হওয়াতে অতি উজ্জ্বল বেশ ধারণ করিল, কোন কোন
স্থান স্বর্টিক দ্বারা নির্মিত হওয়াতে শারদীয় নভোমণ্ডলের
ন্যায় প্রকাশ পাইতে লাগিল। ৩৮২।

কোন স্থান ইন্দ্রনীলমণি দ্বারা নির্মিত হওয়াতে স্বর্ণ-
বর্ণ মেঘাচ্ছাদিত বলিয়া বোধ হইতে লাগিল, কোন কোন
স্থানে বা বহুমূল্য রত্নদ্বারা বিভূষিত হইল। ৩৮৩।

मूलम् ।

प्रासादद्वारि रचिते रत्नस्तम्भेऽथ मण्डले ।
वासयित्वाभिषेकाय समुखादर्शमण्डले ॥ ३८४ ॥
सुवासिते रत्नकुम्भेस्तीर्थवार्युपसम्भृतैः ।
सूक्ताभ्यां स्त्रीपुरुषयोरभिषेकं पितामहः ॥ ३८५ ॥
चकार भगवान् लोकसङ्ग्रहायं द्विजोत्तमाः ।
रत्नसिंहासने रम्ये स्थापयामास मन्त्रतः ॥ ३८६ ॥

रासमण्डलवर्णनं ।

कोटियोजनविस्तीर्णां प्रस्थेन विरजा व्रज ।
दैर्घ्यं तस्य शतयुगा परितः परमा शुभा ॥ ३८७ ॥
अमूल्यरत्ननिकरा हीरामाणिक्योत्तया ।
मणीनां कौस्तुभादीनामर्षखराना मनोहरा ॥ ३८८ ॥

तर्जमा ।

हे द्विजगण ! सब लोकके पितामह ब्रह्मा रत्नका खम्भा
करके युक्त, रत्नके दर्पण करके शोभित अटारीके मोहारे
पर अभिषेकके धरे जगन्नाथजीके बैठायके रत्नके कुम्भपूर्ण
सुगन्ध तीर्थका जलसे स्त्री और पुरुष दोनो प्राणीके वेदके
मन्त्रसे स्नान करावते भये । ३८४ । ३८५ । ३८६ ।

रासमण्डलका वर्णन कहते हैं ।

हे व्रज ! अमूल्य रत्नमूहके स्नान, अर्षखर हीरा,
माणिक्य और कौस्तुभ आदि मणि करके अति सुन्दर,
चौदाइसे कोटि योजनके प्रमाण दीर्घाईसे उसके शो गुण
विरजा नदी रासमण्डलका चारो तरफ मण्डल किंची
है । ३८७ । ३८८ ।

TRANSLATION.

384—386. O Dwijas, the grandfather of all, Brahmá, made Jagannátha sit at the door of the house, ornamented with gemmed pillars, and mirrors, with the view of installing him. After sprinkling him with the sacred waters taken out of gemmed pitchers, he installed him on a throne of “royal state”—for bringing people.

Description of Rása-mandala.

387—388. O Vraja, thou art the mine of precious gems,—thou art ablaze with no end of diamonds, rubies, *kaustuvas*, &c.; thou art ten millions of yojonas in breadth and long a hundred times in breadth.—The river Virajá surrounds thee.

অহবান ।

হে বিষ্ণুগণ! সর্বলোকপিতামহ ব্রহ্মা রত্নকুণ্ডযুক্ত,
রত্নদর্পণস্থোভিত প্রাসাদের দ্বারদেশে অভিষেকের জন্য
জগন্নাথ দেবকে উপবেশন করাইয়া রত্নকুণ্ডপূর্ণ স্রবাসিত
তীর্থবারিতে স্ত্রী-পুরুষসমূহ মন্ত্র দ্বারা অভিষিক্ত করিয়া
লোক সংগ্রহের নিমিত্ত রমণীয় রত্নসিংহাসনে স্থাপন করি-
লেন । ৩৮৪ । ৩৮৫ । ৩৮৬ ।

রাসমণ্ডলবর্ণন ।

হে ব্রহ্ম! অমূল্য রত্নসমূহের আকর, অসংখ্য হীরক,
নাগিক্য ও কৌন্তভাদি নগিতে অতি ননোহর, এত্রে কোটি
যোজন বিস্তীর্ণ, দৈর্ঘ্যে এত্দের শতগুণ বিব্রজা নদী রাস-
নগলের চতুর্দিক বেষ্তন করিয়া রহিয়াছে । ৩৮৭ । ৩৮৮ ।

मूलम् ।

अमूल्यरत्ननिर्माणं तत्रापि प्रतिमन्दिरं ।
 वेष्टितं वेष्टितैर्गोपमन्दिरैः शतकोटिभिः ॥ ३८६ ॥
 रत्नप्रदीपयुक्तैश्च सुष्यतस्यसमन्वितैः ।
 धूपैः सुरभिरस्यैश्च माल्यैश्च रत्नदर्पणैः ॥ ३८७ ॥
 रत्नकै रक्षितैः शश्वद्राधादासीचिकोटिभिः ।
 अमूल्यरत्नाभरणैर्वैक्लिप्तुह्नांशुकैरपि ॥ ३८८ ॥
 रस्यैश्च वर्जुलाकारं चन्द्रबिम्बं यथा व्रज ।
 अमूल्यरत्नरचितं दशयोजनविस्तृतं ॥ ३८९ ॥
 आष्टितं मङ्गलघटैः फलपङ्क्तवसंसुतैः ।
 परितो वेष्टितं रस्यशोभाहारसमन्वितं ॥ ३९० ॥

तद्वत्तमा ।

तिस्रः रास मण्डल अमूल्य रत्न करके बनायी शी कोटि गोपका गृहसे परिवेष्टित है । ३८६ ।

सो सब गोपका गृह रत्नके दीपसे प्रकाशित, नाना सुगन्ध धूप, सुगन्ध वस्तु और शोभित फुलका मालाके गन्धसे आसीदित और रत्नके दर्पणसे शोभित है । ३८७ ।

सो सब गृह अमूल्य रत्नके भूषणसे शोभित और उत्तम वस्त्रसेभी विभूषित राधाके तिन कोटि दासी और रत्नक-समूह करके रक्षित है । ३८८ ।

हे व्रज । सो समुदाय गोपगृहका बीचमें रासमण्डल गोलाकार, देखनेमें चन्द्रमाके बिम्बके समान मनोहर, अमूल्य रत्न करके बनायी, दश योजन विस्तोर्ण, फल और पङ्क्तवस्तु, मङ्गलघटसमूह करके आष्टित और समको चारों तरफ रमणीय हीराके चारसे शोभित होती भयी । ३८९ । ३९० ।

TRANSLATION.

389. The *Rāsa-maṇḍala* was surrounded by a thousand millions of houses of excellent gems, for the accommodation of the milk-maids.

390. These houses were ablaze with gemmed lamps. They were furnished with floral beds. They were sick with the odour of incenses of various kinds; they were hung round with garlands of flowers, and with gemmed mirrors.

391. In addition to the guards appointed for the purpose, thirty millions of maids belonging to Rādhā, decked in gemmed ornaments and clad in beautiful clothes, kept watch and ward over them.

392-393. O Vraja, the *Rāsa-maṇḍala* situated in the midst of these houses was round; and looked fine like the image of the moon in water. It was decked in excellent jewels. It measured ten *yojanas*; it was furnished with sacred pots, filled with fruits and leaves, and with beautiful chains of diamonds.

অনুবাদ ।

সেই রাসমণ্ডলস্থ প্রতিমন্দির অমূল্য রত্নে নির্মিত, শত-কোটি গোপমন্দিরে পরিবেষ্টিত ছিল । ৩৮৯ ।

সেই সকল গোপগৃহ রত্নপ্রদীপপ্রোদ্ভাসিত, পুষ্প-শ্যামসম্বিত, নানাবিধ স্রবতি ধূপ, ও স্রগন্ধ, রমণীয় পুষ্প-মালা গন্ধে আয়োজিত এবং রত্নদর্পণে হ্রশোভিত ছিল । ৩৯০ ।

সেই সমুদায় গৃহ অমূল্য রত্নভরণে ভূষিত, উত্তম বস্ত্রে পরিশোভিত রাধার তিনকোটি দাসী ও রক্ষকসমূহে রক্ষিত হইত । ৩৯১ ।

• হে ব্রজ ! সেই সমুদায় গোপমন্দিরের মধ্যস্থ রাসমণ্ডল বর্তুলাকার, দেবিতে চক্রেপ্রতিবিম্ব সদৃশ ননোহর, অমূল্য রত্নসমূহে বিরচিত এবং দশ যোজন বিস্তৃত, ফলপল্লববিশিষ্ট নবলগ্নট সমূহে আবৃত এবং তাহার চতুর্দিকে রমণীয় হীরকহারে বিহ্বলিত হইয়াছিল । ৩৯২ । ৩৯৩ ।

मूलम् ।

राधिकाष्टवर्णनं ।

सुचारु वर्तु लाकारं पङ्क्त्युत्तिप्रमाणकं ।

शतमन्दिरसंयुक्तं ज्वलितं रत्नतेजसा ॥ ३८४ ॥

अमूल्यरत्नसाराणां वरैर्विरचितं वरं ।

अमूल्यरत्नरचितैः प्राकारैः परिवेष्टितं ॥ ३८५ ॥

सद्गुणवेदिकायुक्तं युक्तं चारैश्च सप्तभिः ।

संयुक्तं रत्नचित्रैश्च विचित्रैर्वर्तुलैर्मुने ॥ ३८६ ॥

हरिद्राकारमणिना वज्रसंमिश्रितेन च ।

अमूल्यरत्नरचितकपाटेन विभूषितं ॥ ३८७ ॥

सर्जना ।

राधाके गृहके वर्णन कहते हैं ।

अति सुन्दर, देखनेसे गोलाकार धारह कोश विसृत,
श्री मन्दिर करके संयुक्त और वज्रत् रत्नकी ज्योतिसे
प्रदीप्त । ३८४ ।

अमूल्य रत्नसमूहसे बनाये, अति उत्तम अमूल्य रत्नसे
बनायी प्राकार करके युक्त । ३८५ ।

उत्तम रत्नसे बनायी वेदि करके युक्त, सात द्रोजाविशिष्ट,
देखनेसे वज्रत् सुन्दर, रत्न करके भूषित गोलाकार वस्तुसमूह
करके संयुक्त । ३८६ ।

अमूल्य रत्नसे बनाये, पीतवर्ण मणि और हीरासे युक्त
कपाट करके शोभित । ३८७ ।

TRANSLATION.

Description of Rádhiká's house.

394. O sage, the house was very beautiful. It was circular, measured twenty-four miles, was furnished with a hundred temples, and blazed with gems of various kinds.

395. It was made of priceless gems; it was enclosed in a fine wall studded with gems.

396. It contained raised seats of gems, and was furnished with seven doors. It was extremely handsome, and contained round things of gems.

397. Its doors were made of precious gems, some of which were yellow, and others, diamonds.

অমূল্য ।

রাধিকার গৃহবর্ণন ।

অতি স্বন্দর, দেখিতে বর্তুলাকার, বার ক্রোশ বিস্তৃত, শত মন্দিরসংযুক্ত, বহুবিধ রত্নজ্যোতিতে পরিপূর্ণ । ৩৯৪ ।

অমূল্য রত্নসমূহে নিৰ্ম্মিত, অতি শ্রেষ্ঠ, অমূল্য রত্ননিৰ্ম্মিত প্রাকারে পরিবেষ্টিত । ৩৯৫ ।

উৎকৃষ্ট রত্নসমূহরচিত বেদিকায়ুক্ত, সপ্তদ্বারবিশিষ্ট, দেখিতে অতি স্বন্দর, রত্নবিভূষিত বর্তুলাকার বস্ত্রসমূহসংযুক্ত । ৩৯৬ ।

অমূল্য রত্ননিৰ্ম্মিত, পীতবর্ণ নগ্ন ও হীরকবিশিষ্ট কবাটে বিভূষিত । ৩৯৭ ।

मूलम्

हरिन्मणीना स्तम्भाना समूहैः संयुत सदा ।

नानारत्नमणिस्तम्भैर्वलयुक्तैश्च भूषितं । ३६८ ॥

देवा दृष्ट्वा च प्रासादं स्रजस्तधनुर्वक्त्रितं ।

सुदीप्तं तेजसा रस्यं परमं विस्मयं ययुः ॥ ३६९ ॥

भगवतीविमानवर्णनं ।

तदा तानयुतान् युत्वा नारदस्य मुखान्मुने ।

ययौ रुद्राय रुद्राणी विज्ञाप्य भवनं पितुः ॥ ४०० ॥

अथ सन्निहितं दिव्यं सुन्दरं विभवतोमुखं ।

लक्षणादत्र मुखारोहमतिभाचमनोहर ॥ ४०१ ॥

तद्व्रजमा ।

पान्ना और हीरा आदि अपर अपर रत्नमे बनायी सन्मा समूह करके शोभित । ३६८ ।

चार छानार हात उचाइ, रत्न तेजसे प्रकाशमान, अति सुन्दर राधिकाका अटारी देखके दैवतागण अति विस्मयको प्राप्त होते भये । ३६९ ।

भगवतीके रयका वर्णन कहते हैं ।

हे मुने! तेह समयमे पार्श्वती नारदके मुखसे जिम बातको नहि मुने रची, तिस बातको मुनकरके महादेवको जानायके पिताके स्थानमे जाती भयी । ४०० ।

तिसको निफटमे विद्यमान, उत्तम, अति सुन्दर, शोभन बिहू करके युक्त, मुखसे चटनेके योग्य, अति मनोहर, चारो दिगामे दरोजाबिशिष्ट । ४०१ ।

TRANSLATION.

398. The pillars were of emeralds, diamonds and other gems.

399. The house was two thousand yards high. It flamed in jewels. The gods were struck with the appearance of the mansion.

Description of Bhagabatt's Car.

400. Hearing this strange news from the lips of Nārada, Rudrānī asked the permission of her spouse and went to her father's place.

401. Thereafter, she ascended a car, wonderfully made, beautiful, having auspicious marks, agreeable to drive in, and furnished with doors on all sides.

অনুবাদ ।

মরকত ও হীরকপ্রভৃতি অন্যান্য রত্নের স্তম্ভসমূহ দ্বারা
বিভূষিত । ৩৯৮ ।

সহস্র ধনু উচ্চ, রত্নভোজ্যতিতে প্রকাশমান, অতিরমণীয়
স্বাধিকার প্রাসাদ দেখিয়া দেবতাগণ অত্যন্ত বিস্ময়াবিস্ট
হইলেন । ৩৯৯ ।

ভগবতীর বিমানবর্ণন ।

হে যুনে! সেই সময়ে রুদ্রাণী নারদের মুখে সেই
অশ্রুতপূর্ব্ব কথা শ্রবণ করিয়া রুদ্রকে জানাইয়া পিছুভবনে
গমন করিলেন । ৪০০ ।

অনন্তর সরিহিত, আশ্চর্য্যরূপে নির্মিত, অতি সুন্দর,
স্বলক্ষণাক্রান্ত, সুখারোহ, অতি মনোহর এবং চারিদিকে
দ্বারবিশিষ্ট । ৪০১ ।

मूचम् ।

तप्तजाम्बूनदग्रस्थं चिचरत्नपरिष्कृतं ।

सुक्तादामवितानाद्यं स्रग्दामसमलङ्कृतं ॥ ४०२ ॥

तप्तकाञ्चननिर्व्यूहं रत्नसम्भसमावृतं ।

वज्रकल्पितसोपानं विद्रुमदारतोरणं ॥ ४०३ ॥

मुष्पपट्टपरिस्तीर्णं चिचरत्नमहासनं ।

वज्रजालाङ्कितच्छिद्रमच्छिद्रमणिकुट्टिमं ॥ ४०४ ॥

तदीदृशं महाशोभं विमानवरमूर्जितं ।

आरुरोह महादेवी यच्च प्रियसखीजनैः ॥ ४०५ ॥

तरङ्गमा ।

जरत मोलेके समान दीप्तिविशिष्ट, उत्तम रत्नसमूह करके शोभित, मोतिका मालासे युक्त चाँदबासे शोभित, नाना प्रकारका फूलका मालासे अलङ्कृत । ४०२ ।

जरत शोणासे बनाये दरोजा करके युक्त, रत्नके स्रग्मा करके विभूषित, हीरासे बनायी सिटी खगी है, मुंगाका बनाये बाहेर दरोजा करके युक्त । ४०३ ।

फूलकी शय्या सगी, सुन्दर रत्नका बनाये आसन करके शोभित, हीराका बनाये जाल करके आच्छादित दरोजा-विशिष्ट, निर्दोष मणिसे बनाये गृह करके युक्त । ४०४ ।

यह प्रकारसे बनाये छौ विमान, तिस पर आपनी सखी जनको नयनकरके पार्श्वती चढ़नी भयो । ४०५ ।

TRANSLATION.

402. It was brilliant like molten gold, was decked with good gems, with garlands, and with canopies bearing rows of pearls.

403. Adorned with gemmed pillars, with diamond stairs, with doors of corals and molten gold.

404. With floral beds, with seats of jewels, with windows fringed with diamond chains, with spacious parts, studded with flawless gems.

405. Such was the car which the great goddess ascended with her favorite maids.

অনুবাদ ।

তপ্তকাঞ্চনের ন্যায় সমুজ্জ্বল, উত্তম রত্নে চিজিত, মুক্তা-মালাশোভিত চন্দ্রাতপে স্ত্রশোভিত, নানাবিধ পুষ্পমালাতে অলঙ্কৃত । ৪০২ ।

তপ্তকাঞ্চননির্মিত দ্বারবিশিষ্ট, রত্নস্তম্ভে বেষ্টিত, হীরক-গঠিত নোপানযুক্ত, বিক্রমনির্মিত তোরণবিশিষ্ট । ৪০৩ ।

পুষ্পশয্যাযুক্ত, উত্তম রত্ননির্মিত আসনে স্ত্রশোভিত, গবাক্ষ সকল হীরকজাল দ্বারা আচ্ছাদিত, নির্দোষ মণিখচিত্তি বিস্তৃত স্থানবিশিষ্ট । ৪০৪ ।

এই প্রকার শোভাবিহিত, অতি শ্রেষ্ঠ বিমানে নিজ প্রিয়-সখীগণের সহিত মহাদেবী ভগবতী আরোহণ করি-লেন । ৪০৫ ।

मूलम् ।

राधिकारथवर्णनं ।

तासांश्च वचनं श्रुत्वा रथमारुह्य सुन्दरी ।
जगाम साहं गोपीभिस्त्रिसप्तशतकोटिभिः ॥ ४०६ ॥
रत्नेन्द्रसाररचितं कोटिसूर्यसमप्रभं ।
मणोन्द्रसाररचितैः कलसानां चिकोटिभिः ।
राजितैश्चिराजीभिर्ज्वलद्भिश्च विराजितं ॥ ४०७ ॥
मणिसारविकारैश्च कोटिसमैः सुशोभितं ।
सिन्दूराकारमणिभिर्मध्यदेशे विमूपितैः ॥ ४०८ ॥
रत्नकचमसिंहेश्च रथचक्रोच्चैः संस्थितैः ।
मणिसारकषाटैश्च शोभितं चिचराजिभिः ॥ ४०९ ॥

वर्णनम्

राधिकाके रथके वर्णन कहते हैं ।

सुन्दरी राधिका तांदाकी कथा चुनकरके एकदश
श्री कोटि गोपकी कन्याकां लयकरके रथपर चढ़ती
भयी । ४०६ ।

उत्तम रत्नसे बनाये सो रथ रत्न करके बनाये तिन कोटि
कलसा करके शोभित, उत्तम चिचसमूह करके शोभित
होनेसे कोटि सूर्यके ससान प्रभा धारण करती भयी । ४०७ ।

रथके बीचमें मणि करके निर्मित सिन्दूरके समान वर्ण-
सुक्त मणिका खम्भा करके शोभित होती भयी । ४०८ ।

रथके चक्रके उपर रत्नके बनाये हिंसके स्वरूप, मणिका
कषाट और चिचसमूहसे रथके वज्रत् शोभा करती
भयी । ४०९ ।

TRANSLATION.

Description of the Rādhikā's Car.

406. Hearing this, the fair one ascended the car, with her twenty-one thousand millions of milk-maids.

407. The gemmed car was furnished with thirty millions of cupolas, and with blazing pictures;—it looked like the sun.

408. The central part was made of gems; it was ornamented with gems like vermillion, and with ten millions of pillars.

409. The gemmed lion, which graced the upper part of the car, its gemmed doors, and the various pictures, added grace to the vehicle.

অহবাব।

রাধিকার রথবর্ণন।

হৃন্দরী তাহানিগের কথা শুনিয়া একবিংশতি শত কোটি গোপাদনার সহিত রথে আরোহণ করিয়া নন্দন বসিলেন। ৪০৬।

উক্তন রথখচিত রত্ননির্মিত সেই রথ তিনকোটি দশক বিহুবিদ ও প্রম্বলিত চিত্রসমূহে চিত্রিত হস্তকৃত কোটি নূর্যোর সন্ধান প্রভা ধারণ করিয়াছিল। ৪০৭।

রথের মধ্যভাগ নগ্ন-গঠিত, সিন্দুরবর্ণ কর্কটিকা নগ্নদ্বারা বিহুবিদ কোটিব্রহ্মে প্রণোদিত করিয়াছিল। ৪০৮।

রথচক্রের উক্তন ভাগস্থিত হস্তকৃত চিত্রসমূহে নগ্নরচিত কবচ এবং চিত্রসমূহের সহিত কর্কটিকা প্রভা সম্পাদন করিয়াছিল। ৪০৯।

मूषम् ।

मणीन्द्रसारकलसशेखरैर्वर्जितैर्युतं ।
 शोभितं रत्नशय्याभी रत्नपाचघटान्वितं ॥ ४१० ॥
 हरिन्मणीनां वेदीनां समूहेन समन्वितं ।
 स्यमन्तकैः कौस्तुभैश्च रुचकैः पारशैस्तथा ।
 कुङ्कुमाभमणीनाञ्च सोपानकोटिभिर्युतं ॥ ४११ ॥
 रत्नदर्पणलक्षाणां शतकैश्च विभूषितं ।
 अहस्यैरन्युतैर्द्रव्यैः सुन्दरैश्च विभूषितं ॥ ४१२ ॥

च्यवनरथवर्णनं ।

महामरकतखल्ला जुष्टं विद्रुमवेदिभिः ।
 दार्पुं विद्रुमदेहल्या भातं वज्रकवाटितं ॥ ४१३ ॥

तर्जमा ।

रथके लपर उल्लवल मणिसे बनाये कलसा करके युक्त, बीचमे रत्नकी शय्या करके शोभित और नाना प्रकारका रत्नका पाच करके शोभित होनेसे अति मनोहर होती भयी । ४१० ।

पान्नासे बनायी वेदि करके युक्त, सो रथमे स्यमन्तक, कौस्तुभ, रुचक, परेश पत्थर और रोरो, ते करे समान रङ्ग-दार मणिसमूह करके गठित कोटि सिद्धी बनी है । ४११ ।

रथका और और अङ्ग शौ लाख रत्नका दर्पण और विना देखी, विना शुनी उत्तम वस्तुसमूह करके शोभित होती भयी । ४१२ ।

च्यवनके रथका वर्णन कहते हैं ।

महामरकत मणिसे बनाये स्थान, मुंगाका वेदि करके शोभित, दरोजाके लपर मुंगाकी देहलीसे शोभित, चौराके कपाट करके युक्त । ४१३ ।

TRANSLATION.

410. The top was adorned with cupolas made of gems; its interior, with gemmed beds and with various articles of gems.

411. The car had ten millions of stair-cases made of Syamantaka, Kaustuba, Ruchakas (Ohy-sophrases), Sparsamani, and other gems, colored like *kumkuma*. It was furnished with emerald raised seats.

412. The other parts of the car were ornamented with gemmed mirrors, and other articles never seen or heard of.

The Car of Ohyabana.

413. Parts of this were made of emeralds;—its raised seats were of coral;—the spaces in front of the doors were furnished with terraces of coral;—the doors were of diamonds.

অহুবাদ

বথের শিখরভাগ উজ্জ্বল মণিনির্মিত কলসযুক্ত এবং অভ্যন্তরভাগ রত্নশয্যায শোভিত এবং নানাবিধ রত্নপাত্রে বিহ্বিত হওয়াতে আরও মনোহর হইয়াছিল। ৪১০।

মরকতনির্মিত বেদিসমূহসম্বিত সেই রথে স্তম্ভরূ, কৌমুদ, রুচক, স্পর্শমণি ও কুসুমের ন্যায় বর্ণবিশিষ্ট মণিসমূহে গঠিত কোটি সোপান বিরাজিত ছিল। ৪১১।

রথের অন্যান্য অবয়ব শত লক্ষ রত্নদর্পণে এবং অদৃষ্টপূর্ব ও অশ্রুতপূর্ব হ্রস্ব বস্ত্রদ্বারা বিহ্বিত ছিল। ৪১২।

চাবনের রথবর্ণন।

মহানবকতনির্মিত স্থান ও বিকুনবেদিকায় বিরাজিত, দাবদেশে বিক্রম দেহলীতে (হাতিনায়) সুশোভিত, হীর-দের কবাটযুক্ত। ৪১৩।

मूषम् ।

शिखरेष्विन्द्रनीलेषु हेमकुम्भैरधिश्रितं ।

गरुत्मपद्मरागाद्यैर्वज्रभिन्निषु निश्चितैः ॥ ४१४ ॥

जुष्टं विचित्रवैतानैः सङ्घारहेमतोरणैः ।

निगन्धास्त्रिन् द्रुदे भीरु विमानमिदमारुह ॥ ४१५ ॥

कस्यचित् पुण्यवतो रथवर्णनं ।

एतस्मिन्मन्तरे तत्र शतकुम्भमयं रथं ।

ददर्श विप्रपत्नी च यतन्तं गगनादधो ॥ ४१६ ॥

रत्नदर्पणसंयुक्तं रत्नसारपरिच्छदं ।

रत्नसम्भैर्निबद्धञ्च सद्गतकलसोज्ज्वलं ॥ ४१७ ॥

वर्णना ।

हे भयशीले ! यह हृदये स्नान करके नीलासे गठित, शिखरकी उपर सोणिका कलसा करके युक्त, हीराकी बनायी भित्तमे पान्ना और माणिक आदि मणि करके रचित विविध चांदवासे आच्छादित, माला करके शोभित तोरणस युक्त, यह रथकी उपर चढ़ो । ४१४ । ४१५ ।

कोइ पुण्यवान आदमीका रथका वर्णन कहते हैं ।

यह समयमे किसी ब्राह्मणकी स्त्री की आकाशसे आवत, सोणिका बनाया, रत्नके दर्पण करके युक्त, वज्रत रत्नसे खचित, रत्नका खम्भा करके विभूषित और रत्नका, शोभासे शोभमान रथ देखती भयो । ४१६ । ४१७ ।

TRANSLATION.

414-415. O timid creature, after bathing in this lake, ascend this car, whose sapphire top is adorned with golden cupolas, which has a curious canopy decked with emeralds and rubies, and whose gate is adorned with chains of gems.

The car of a Certain righteous man.

416-417. The wife of the Brahmin in the meantime saw a car descending from the aerial regions. It was made of gold, was furnished with gemmed mirrors, and with gemmed pillars;—it blazed with gems.

অনুবাদ ।

হে ভয়শীলে! এই হ্রদে অবগাহনপূর্বক ইন্দ্রনীল-
গঠিত শিখবদেশে হেমকলসযুক্ত, হীরকনির্মিত ভিত্তিতে
নরকত ও পদ্মরাগাদি মণিখচিত বিচিত্র চন্দ্রাতপাচ্ছাদিত,
নালাবিহ্বলিত ভোবণবিশিষ্ট এই বিমানে আবোহণ
কর । ৪১৪ । ৪১৫ ।

কোন পুণ্যদ্রাব বথবর্ণন ।

ইহাব মধ্যে লাক্ষণকামিনী গগনতল হইতে আগত,
সুবর্ণনির্মিত, রত্নদর্পণ সংযুক্ত নানাবদ্রখচিত, বদ্রস্তম্ভনিবন্ধ
এবং রত্নদীপ্তিতে এলীপ্ত এক খানি বিমান দেখিতে
পাইলেন । ৪১৬ । ৪১৭ ।

मूलम् ।

शत्रुघ्नं प्रति वात्स्यायनवाक्यं ।

कवचन्निदमाधेहि शरीरे कामसुन्दरे ।

वज्रप्रभामहादीप्तिवतसंतमसं हृदं ।

शिरस्तापं निजोक्तंसे विशदे मणिभूषिते ॥ ४१८ ॥

सुमदराजवर्णनं ।

शत्रुघ्नः सुमहामात्यैः सुभटैः पुष्कलादिकैः ।

संयुतो मूर्ध्नि वीरं ददर्श सुमदाभिधं ।

महामाणिक्यसुक्ताक्षं महाधनुसपूरितं ॥ ४१९ ॥

तद्वर्णना ।

शत्रुघ्नको वात्स्यायन मुनिका आदेश कहते हैं ।

हे शत्रुघ्न ! तोमारा कन्धपैके समान शरीरमे सोणेका कवच और मणि करके विभूषित मस्तकमे आपन तेजसे अन्धकारको नाश करणेवाला हीरा करके खचित पागड़ी धारण करो । ४१८ ।

सुमद राजाके वर्णन कहते हैं ।

शत्रुघ्न समुदाय सेनाको और मन्त्री गणको लयकरके प्रशस्त माणिक, मोति और वज्रन् मोलका द्रव्य समूह करके शोभित वीरप्रधान सुमदनामक राजाको दर्शन करते भये । ४१९ ।

TRANSLATION.

Instructions of the sage, Vatsayana, to Satrughna.

418. O Satrughna, on your fine body, like that of Kandarpa, wear golden amulets;—and on your head, decked in gems, a turban studded with darkness-destroying diamonds.

Description of king Sumāda.

419. Satrughna, accompanied with his ministers and forces, saw the valorous king, Sumada, dressed in excellent pearls, rubies and other ornaments.

অম্ববাদ ।

শক্রের প্রতি বাৎস্যায়ন মুনির আদেশ ।

হে শক্রয় ! তোমার কন্দর্পসদৃশ মনোহর শরীরে হৃবর্গের
কবচ এবং মণি-বিভূষিত মস্তকে স্বতেজে অঙ্ককারবিক্ষংসী
হীরকখচিত শিরস্ত্রাণ পরিধান কর । ৪১৮ ।

হুমদ রাজার বর্ণন ।

শক্রয় সমুদায় সৈন্য ও মন্ত্রিবর্গের সমভিযাহারে প্রশস্ত
মানিক্য, মুক্তা ও বহুল্য দ্রব্যজাতে হুশোভিত, বীর হুমদ-
নামক নরপতিকে দর্শন করিলেন । ৪১৯ ।

मूलम् ।

रामचन्द्रागमने भरताज्ञा ।

कन्याः सहस्रशो रम्या रत्नाभरणभूषिताः ।

गजोपरिषमारूढा मुक्ताभिर्विकिरन्तु च ॥ ४२० ॥

पुष्कलं प्रति तत्पुचवचनं ।

मणयः सूर्यसङ्काशा रत्नानि विविधानि च ।

मुक्ताफलानि ताराणि गजकुम्भभवानि च ॥ ४२१ ॥

विद्रुमं शतसाहस्रं सर्व्ववस्तु मञ्जोदयं ।

तत्सर्व्वं रामचन्द्राय देहि राजन् महामते ॥ ४२२ ॥

तर्जमा

रामचन्द्रकी पुनर्देशमे आनेसे भरतके

अनुमति कहते हैं ।

हाजारो हाजारो सुन्दरी बालिका रत्नके भूषण करके
भूषित होकरके गजपर चढ़ीके रामचन्द्रके आगे आगे
भोतिकी दृष्टि करती भयी । ४२० ।

राजा पुष्कलके आगे तिसकी पुचका कथन
कहते हैं ।

हे महाराज ! सूर्यके समान दीप्तिको धारण किये
अनेक प्रकारका रत्न, गजके माथेसे उत्पन्न भये भोति,
शौजाजार मुंगा, और और सब प्रकारका बड़े मोलका
वस्तु समूह रामचन्द्रको दान करो । ४२१ । ४२२ ।

TRANSLATION.

*Instructions issued by Bharata on the return
of Rámchandra.*

420. Let thousands of thousands of fair girls,
decked in jewels and mounted on elephants, shower
'barbaric pearls,' before Rámchandra's path.

The sons of king, Pushkala, to their father.

421-422. O great king, bestow on Rámchandra
gems resembling the sun, elephant-begot pure
pearls, a hundred thousand corals and other pre-
cious things.

অহ্বান ।

রামচন্দ্রের পুনর্দেশাগমনে ভরতের অনুমতি ।

সহস্র সহস্র হৃন্দরী বালিকা রত্নভূষণে ভূষিত হইয়া
গজোপরি আরোহণপূর্বক রামচন্দ্রের অগ্রে অগ্রে মুক্তা
স্থষ্টি করুক । ৪২০ ।

রাজ্য পুঙ্কলে প্রতি তৎপুল্লগণের উক্তি ।

হে মহামতি মহারাজ । নৃপের ন্যায় দীপ্তিশালী বিবিধ
রত্ন, গজকুস্তোংগন নির্মল মুক্তাসমূহ, শত সহস্র বিক্রম
এবং অন্যান্য সর্বপ্রকার মহাবল্য বস্তুদ্বারা রামচন্দ্রকে
দান করুন । ৪২১ । ৪২২ ।

मूलम् ।

रामचन्द्राश्वमेधीयाश्ववर्णनं ।
 सितचामरसंयुक्तं स्वर्णपत्राद्यलङ्कृतं ।
 रत्नमालाभूषणाढ्यं विचित्रपथ्याशोभितं ॥ ४२३ ॥
 विचित्रमणिभूषाढ्यं सुक्ताजालम्बनं कृतं ।
 तमानीतं हयं दृष्ट्वा रत्नमालाविभूषितं ॥ ४२४ ॥
 मनोजवं कामरूपं सुजातं मतिमान् नृपः ।
 जगाम यद्गतां श्वघ्नं राजचिह्नाद्यलङ्कृतं ॥ ४२५ ॥
 पार्वतीव्रते हिमालयागमनं ।
 मणिमाणिक्यरत्नानि व्रतौपयौगिकानि च ।
 दशलक्षं गवीरत्नं शतलक्षं सुवर्णकं ॥ ४२६ ॥
 रुचकानां हीरकाणां परशानान्तथैव च ।
 सुक्तानाञ्च चतुर्लक्षं कौसुभानां सहस्रकं ।
 पृथ्वीत्वा हिमवान् दृष्ट्वा आजगाम सुताव्रते ॥ ४२७ ॥

तर्जमा ।

रामचन्द्रकी अश्वमेध यज्ञका अश्वका वर्णन कहते हैं ।
 मतिमान् राजा उज्जर चामरयुक्त, सोणेका पत्रसे भूषित,
 रत्नभूषण, रत्नमाला, और विचित्र मणिसे शोभित, विचित्र
 जिनयुक्त, मोतिके मालायुक्त लागामविशिष्ट, मनके गमनके
 समान गमन करणेवाला, वज्रत् सुन्दर, सुजात, आया
 अश्वको देखके पाओदलसे राजभूषण करके भूषित श्वघ्नके
 समीपमे जाते भये । ४२३ । ४२४ । ४२५ ।

पार्वतीके व्रतमे हिमालयका आगमन कहते हैं ।

हिमालय आपनी कन्या मगवतीका व्रत देखते भये
 व्रतका उपयुक्त मणि माणिक्य आदिरत्न समूह, दश लाख गी,
 कोटिसंख्यक मोहर, चार लाख रुचक, चार लाख हीरा,
 चार लाख परश पत्थर, चार लाख मोति और हजार
 कौसुम मणि खयकरक आवते भये । ४२६ । ४२७ ।

TRANSLATION.

Description of Rámchandra's Ashvamedha.

423-425. The noble king, seeing the horse having white hairs, decked in golden leaves, gems, gemmed chains, curious saddles, reins consisting of chains of pearls, having a speed like that of thought, beautiful, well-begot, went to Satrughna on foot, dressed in regal garments.

Coming of the Himálaya on the Ceremony of Párvatí.

426-427. Taking with him loads of jewels necessary for the ceremony, a million of kine, ten millions of *mohars*, four hundred thousands *ruchakas*, (*chrysoprases*), four hundred thousands of "philosopher's stones," four hundred thousands of pearls, four hundred thousands of diamonds, and a thousand *kaustuvas*, Himálaya came to the ceremony of his daughter Párvatí.

অশ্বমেধ ।

রামচন্দ্রের অশ্বমেধ যজ্ঞের অশ্ববর্ণন ।

মতিমান্ নরপতি শুক্লাচামরসংযুক্ত, স্বর্ণপত্রাদিতে অলঙ্কৃত, রত্নভূষণ, রত্নমালা ও বিচিত্র মণিতে শোভিত, বিচিত্র পর্যায়বিশিষ্ট, মুক্তামালারচিতবল্লভায়ুক্ত, মনের ন্যায় বেগশালী, অতি 'সুন্দর', 'সুজাত', আনীত সেই অশ্ব দেখিয়া পদব্রজেই রাজভূষণে ভূষিত শত্রুঘ্নের নিকট গমন করিলেন । ৪২৩ । ৪২৪ । ৪২৫ ।

পার্বতীত্রেতে হিমালয়াগমন ।

হিমবান্ নিজতনয়া ভগবতীর ত্রতোপলক্ষে ত্রতোপ-যোগী মণি-মাণিক্যাদি রত্নসমূহ, দশ লক্ষ গাভী, কোটিসংখ্যক হুবর্ণ (মোহর), চারি লক্ষ রুচক, চারি লক্ষ হীরক, চারি লক্ষ স্পর্শমণি, চারি লক্ষ মুক্তা এবং সহস্রসংখ্যক কোস্তভ লইয়া আগমন করিয়াছিলেন । ৪২৬ । ৪২৭ ।

मूलम् ।

श्रीकृष्णोपनयने भगवत्या भिक्षादानं ।

भिक्षां ददौ च प्रथमं पार्ष्वती परमादरात् ।

अमूल्यरत्नपाचस्यं सुक्तामाणिक्यहीरकं ॥ ४२८ ॥

हीरासारविनिर्माणं पिचा दत्तञ्च चारकं ।

शुभाशेषञ्च प्रददौ श्रुतापुष्पेण दूर्ध्वया ॥ ४२९ ॥

श्रीकृष्णकल्याणार्थं वसुदेवदेवक्यो रत्नदानं ।

मणिं सुक्तां सुवर्णञ्च माणिक्यं हीरकं तथा ।

वक्त्रिशुद्धं शुक्तावस्त्रं नन्दाय देवकी ददौ ॥ ४३० ॥

। तर्जमा ।

श्रीकृष्णके यज्ञोपवीतमे भगवतीका भिक्षाका

दान कहते हैं ।

पार्ष्वती पहिले वज्रत् आदर करके अमूल्य रत्नका पाचमे लयकरके मोति, माणिक, हीरा, पिताकी दिन हीराका चार भिक्षा देकरके पीछे उज्जर फुल और दूर्ध्व करके आशीर्वाद देती भयी । ४२८ । ४२९ ।

श्रीकृष्णके कल्याणके बारे वसुदेवका और देवकीका

रत्न दान कहते हैं ।

देवकी नन्दकीं मणि, मोति, सुवर्ण, माणिक, हीरा और आगसे पवित्र उज्जर वस्त्र दान करती भयी । ४३० ।

TRANSLATION.

Bestowal of alms by Bhagavati at the Upanayana of Krishna.*

428-429. First, Párvatí gladly blessed Krishna, with pearls, rubies, diamonds and diamond chains, given to her by her father, in a gemmed vessel; next, she bestowed white flowers and durva grass.

Bestowal of gems by Vasudeva and Devakí for the welfare of Krishna.

430. Devakí bestowed gems, pearls, gold, rubies, diamonds and fire-proof white clothes, to Nanda.

অন্নদান । ৯

শ্রীকৃষ্ণের উপনয়নে ভগবতীর ভিক্ষাদান ।

পার্বতী প্রথমে অতি আদরের সহিত অমূল্য রত্নপাত্রে করিয়া মুক্তা, মাণিক্য, হীরক, পিতৃদত্ত হীরকনির্মিত হার ভিক্ষা দিয়া পশ্চাৎ শুক্ল পুষ্প ও দুর্বা দ্বারা শুভানীর্কাদ করিলেন । ৪২৮ । ৪২৯ ।

শ্রীকৃষ্ণের কল্যাণের নিমিত্ত বসুদেব ও দেবকীর রত্নদান ।

দেবকী নন্দকে মণি, মুক্তা, স্বর্ণ, মাণিক্য, হীরক ও বহিঃশুদ্ধ শুক্ল বস্ত্র দিলেন । ৪৩০ ।

* Investiture with the sacred thread.

मूलम् ।

कुन्ती सपुत्रा विधवा वसुदेवाज्ञया मुने ।

नानारत्नं मणिं प्राप्य प्रययौ स्नातयं मुदा ॥ ४३१ ॥

वसुदेवो देवकी च पुत्रकल्याणहेतवे ।

नानारत्नं मणिं वस्त्रं सुवर्णं रत्नतन्त्रया ॥ ४३२ ॥

मुक्तामाणिक्यहीरश्च मिष्टान्नश्च सुधोपमं ।

भट्टेभ्यो ब्राह्मणेभ्यश्च धनादिकं ददौ मुदा ॥ ४३३ ॥

गणपतेर्जन्ममहोत्सवे देवानां रत्नादिदानं ।

तौ दम्पती वटिर्गत्वा पुत्रमद्भुतहेतवे ।

विविधानि च रत्नानि ब्राह्मणेभ्यो ददौ मुदा ॥ ४३४ ॥

सर्जना ।

हे सुनिवर । विधवा कुन्ती वसुदेवकी आज्ञाके अनु-
सार नाना मणि और रत्न लाभ करके आपने पुत्रगणको
लभ्यकरके हर्षयुक्त होकरके आपन गृहमे गमन करती
भयी । ४३१ ।

वसुदेव और देवकी दोनो पुत्रकी कल्याणकी कामनाके
वरे भाटकों और ब्राह्मणगणकी मोति, माणिक्य, हीरा,
अमृतके समान मिष्ट अन्न और वज्रत् प्रकारके धन
दान करते भये । ४३२ । ४३३ ।

गणेशके जन्ममे देवतागणको रत्नदान कहते हैं ।

महादेव और पार्वती आपने पुत्रके मद्भुतके वरे
वाहेरमे आयकरके आनन्दयुक्त होकरके ब्राह्मणगणको
वज्रत् रत्न दान करणे लगे । ४३४ ।

TRANSLATION.

431. O best of sages, the widow Kuntī, in accordance with the wishes of Vasudeva, acquired various kinds of gems, and went to her home with her sons.

432-433. Vasudeva and Devakī distributed to Brahmins and others, pearls, rubies, diamonds, luscious sweetmeats, &c., to call their blessings on their son.

Bestowal of Gems by the gods on the occasion of the birth of Ganesa.

434. Hara and Pārvatī came out and distributed various gems to Brahmins, for their blessings on their son.

অহুবাঃ । ॥ ५

হে মুনিবর! বিধবা কুন্তী বহুদেবের আভ্যাসুনারে নানা মণিরত্ন লাভ করিয়া আপনার পুত্রগণের সমস্তি-
দ্যাচারে স্বকৈচিত্রে নিজালায়ে গমন করিলেন । ৪০১ ।

যহুদেব এবং দেবকী উভয়েই পুত্রের কল্যাণ কামনায়
ছাট ও ভ্রাক্ষণগণকে মুক্তা, মাণিক্য, হীরক, অমৃতস্বাদু
শিক্তীয় এবং অন্যান্য বহুবিধ ধন দান করিলেন । ৪০২। ৪০৩।

গণেশের জন্মোৎসবোপলক্ষে দেবতাদিগের রত্নদান ।

হরপার্বতী পুত্রের নন্দনসাধনার্থ বাহিরে আগমনপূর্বক
সানন্দমনে ভ্রাক্ষণগণকে বিবিধ রত্ন দান করিতে লাগি-
লেন । ৪০৪ ।

मूलम् ।

हिमालयस्य वज्राणा ददौ लघं द्विजातये ।
 मुक्तामाणिक्यरत्नानि मणिश्रेष्ठानि यानि च ॥ ४३५ ॥
 अन्यान्यपि च दानानि वस्त्राणि भूषणानि च ।
 सर्वाण्यमूल्यरत्नानि क्षीरोदसम्भवानि च ।
 ब्राह्मणेभ्यो ददौ विष्णुर्वह्निं कौतुकान्वितः ॥ ४३६ ॥
 गन्धर्वाः पर्वता देव्यो ददुर्दानं क्रमेण च ।
 परशाना सहस्राणि रुचकानां शतानि च ॥ ४३७ ॥
 शतानि कौस्तुभानाञ्च क्षीरकाणां शतानि च ।
 माणिक्यानां सहस्राणि रत्नानाञ्च शतानि च ।
 शतानि गन्धशल्यानां मणीन्द्राणाञ्च नारद ॥ ४३८ ॥

‘ तद्वज्रमा ।

हिमालय ब्राह्मणगणको लाख क्षीरा और मोति, माणिक्य
 आदि अन्य अन्य जेतने उत्तम रत्न है, तेतने सबको दान
 करते भये । ४३५ ।

विष्णु, आद्यर्थाप्रयुक्त होकरके ब्राह्मणगणको अन्य अन्य
 देय वस्तु सकल, कापडा, अलङ्कार और क्षीर समुद्रमे
 उत्पन्न भये वज्रत् मोमका वज्रत् रत्न दान करते भये । ४३६ ।

हे नारद । गन्धर्वगण, पर्वत सकल और देवस्त्रीगण
 क्रम क्रमसे ब्राह्मणगणको हजार परश पत्थर, शीसंखक
 रुचक, शीसंखक कौस्तुभ, शीसंखक क्षीरा, हजार माणिक्य,
 शीसंखक अन्य रत्न, शीसंखक गन्धशस्य मणि दान करते
 भये । ४३७ । ४३८ ।

TRANSLATION

435. Himálaya distributed to the Brahmins ten millions of diamonds, pearls, rubies, &c.

436. Vishnu was glad, and gave to Brahmins clothes, ornaments, and, amongst other things, gems derived from the ocean of milk.

437-438. O Nárada, Gandarvas, Mountains, and the goddesses distributed to Brahmins a thousand "philosopher's stones," a hundred chrysoprases, as many *Kausturas*, as many diamonds, a thousand rubies, a hundred other gems, and a hundred *Gandha-sasyas*

অনুবাদ ।

হিমালয় ব্রাহ্মণদিগকে লক্ষ হীৰক এবং মুক্তামাণিক্যাদি অপরাপব যাবতীয় উত্তম বস্তু দান করিলেন । ৪৩৫ ।

বিষ্ণু কোতুকাবিষ্টে হইয়া ব্রাহ্মণদিগকে অন্যান্য দেয় বস্ত্রজাত, বস্ত্র, অলঙ্কার ও ক্ষীবাদ সমুদ্রসমুত্ত বহুসংখ্যক মূল্যবান অমূল্য রত্ন দান করিলেন । ৪৩৬ ।

হে নারদ! গন্ধৰ্বগণ, পক্ষী নকল এবং দেবগন্ধীগণ জনে জনে ব্রাহ্মণগণকে মহাসংখ্যক স্পর্শনিগি, শতসংখ্যক রূচক, শতসংখ্যক কোস্তভ, শতসংখ্যক হীৰক মহাসংখ্যক মাণিক্য শতসংখ্যক অপরাপব রত্ন এবং শতসংখ্যক গন্ধশস্য দান করিলেন । ৪৩৭ । ৪৩৮ ।

मूलम् ।

शतानि चन्द्रकान्तानां सूर्यकान्तशतानि च ।
हरिदर्पमणीन्द्राणां सद्यस्ताणि मुदान्विता ॥ ४३९ ॥
अद्युतान्यथ रत्नानि श्वेतवर्णानि कौस्तुभात् ।
ब्राह्मणेभ्यो ददौ ब्रह्मन् तच्च क्षीरोदकन्यका ॥ ४४० ॥

गणपतये देवानां यौतुकदानं ।
हर्षादमूल्यरत्नं हि त्रिषु लोकेषु दुर्लभं ।
अतीव निर्मलं हारं सूर्यस्याभाविनिन्दकं ॥ ४४१ ॥
परिष्कृतञ्च माणिक्यैर्हीरकेण विराजितं ।
रम्यं कौस्तुभमध्यञ्च ददौ देवी सरस्वती ॥ ४४२ ॥

सर्जना ।

हे ब्रह्मन् । लक्ष्मी देवी आनन्दयुक्त होकरके ब्राह्मण-
गणको शीसंख्यक सूर्यकान्त, शीसंख्यक चन्द्रकान्त, हजार
पान्ना और कौस्तुभ मणिने उज्जर दश हजार रत्न दान
करती भयी । ४३९ । ४४० ।

गणेशको देवतागणका यौतुक दान कहते हैं ।

सरस्वती देवी आनन्दयुक्त होकरके स्वर्ग, मर्त्त और
पाताल, यद्यपि तिनों लोकमें दुर्लभ, अतिशय निर्मल, सूर्यकी
किरणके अपेक्षा अति तेजस्वी माणिक्य और हीरा करके
शोभित मध्यमे कौस्तुभ मणि करके युक्त, अति रमणीय,
अमूल्य रत्न श्रेष्ठसे बनाया हार गणेशको यौतुक देती
भयी । ४४१ । ४४२ ।

TRANSLATION.

439-440. O Brahmin, the goddess Lakshmi was delighted, and bestowed on Brahmins a hundred *chandrakāntas*, as many *suryakāntas*, a thousand emeralds, and ten thousand gems whiter than *kaustuba*.

Bestowal of gems on Ganesa by the gods.

441-442. Sarasvatī bestowed on Ganesa a chain made of gems, rare in the three worlds, flawless, and more brilliant than the sun. Rubies, diamonds, *kaustubas* and other excellent gems graced the chain

অম্বাদ ।

হে ব্রহ্মন! লক্ষ্মী দেবী আনন্দিত হইয়া ব্রাহ্মণগণকে শতসংখ্যক চন্দ্রকান্ত, শতসংখ্যক সূর্য্যকান্ত, সহস্রসংখ্যক মরকত এবং কৌস্তুভ হইতেও শ্বেতবর্ণ অমৃতসংখ্যক রত্ন দান করিলেন । ৪৩৯ । ৪৪০ ।

গণেশকে দেবতাদিগেব যৌতুকদান ।

সরস্বতী দেবী সানন্দচিত্তে স্বর্ণ, মণি ও পাতাল, এই ত্রিভুবনে দুর্লভ, অত্যন্ত নির্মল সূর্য্যরশ্মি অপেক্ষাও অতি তেজস্বী, নাগিকা ও হীরকদ্বারা ঘূর্ণিত, নব্যায়লে কৌস্তুভ বিশিষ্ট, অতি রমণীয়, অনূন্য রত্নশ্রেষ্ঠনির্মিত হাব গণেশকে যৌতুক দিলেন । ৪৪১ । ৪৪২ ।

मूलम् ।

त्रैलोक्यसारहारश्च सद्गुणसारनिर्मितं ।

भूषणानि च रत्नानि सा सावित्री ददौ मुदा ॥ ४४३ ॥

शतान्यभूत्यरत्नानि कुबेरश्च ददौ मुदा ।

रत्नसिंहासनं शक्रः सूर्यश्च मणिकुण्डले ॥ ४४४ ॥

माणिक्यमालां चन्द्रश्च कुबेरश्च किरीटकं ।

रत्नच्छत्रं च वरुणो वाङ्मरुतनुरीयकं ।

क्षीरोदोद्भवसद्गुणरचितं वलयं वरं ॥ ४४५ ॥

मुनयः पर्वताद्यैश्च रत्नानि विविधानि च ।

क्रमेण सर्वदेवाश्च देव्यश्च यौतुकं ददौ ॥ ४४६ ॥

तर्जमा ।

सावित्री देवी अति सुन्दर रत्नसे वनाये तिनो लोकका
सार हार और अन्य अन्य वज्रतु प्रकारका रत्नका भूषण
देती भयो । ४४३ ।

कुबेर हर्षयुक्त होकरके शीखंखक अमूल्य रत्न, इन्द्रदेव
रत्नसिंहासन और सूर्यदेव मणिका बनाया दो कुण्डल
देते भये । ४४४ ।

चन्द्रमा माणिक्यका माला, कुबेर मुकुट, वरुण रत्नका
झाता और और समुद्रसे उत्पन्न भये अति उत्तम
रत्नसे गठित चारो वाङ्मका भूषणके वरे चारो वाला देते
भये । ४४५ ।

पौष्के और और देवतागण, देवीगण, मुनिगण, और
पर्वतगण आस क्रमसे नानाप्रकारका रत्न यौतुक देने
भये । ४४६ ।

TRANSLATION

443 The goddess Sāvitrī bestowed a chain made of the very best gems to be found in the three worlds, and other ornaments

444 Kuvera was glad, and bestowed a hundred priceless gems, Indra, a throne of gems, and the Sun, a pair of gemmed ear rings

445 The Moon, a chain of rubies, Kuvera, a diadem, Varuna, an umbrella of gems and two pairs of bangles studded with excellent gems, begotten in the ocean of sweet-milk

446 Thereafter other gods and goddesses, sages and mountains, began to bestow jewels

অহবান

সাবিত্রী দেবী অতি উৎকৃষ্ট বস্ত্রনির্মিত, ত্রিলোকেব সাব
হাব এবং অন্যান্য বহুবিব বস্ত্রভূষণ দান করিলেন । ৪৪৩ ।

কুবের কুঠেচিঠে শতসংখ্যক অমূল্য বস্ত্র, ইন্দ্র বস্ত্র
সিংহাসন এবং সূর্য্যদেব মণিকুণ্ডলদ্বয় দিলেন । ৪৪৪ ।

চন্দ্র ঋষিকৈব স্বাসা, কুবের কিবীট এবং বকশ রত্ন
নির্মিত ছত্র ও স্বীরোদ সমুদ্রসমুত্ত অতি উত্তম বস্ত্রগঠিত
চারিটা বাহুর ভূষণার্থ চারি পাছি বলয় দান করিলেন । ৪৪৫ ।

পরে অন্যান্য দেবগণ, দেবপত্নীগণ, মুনিগণ ও পর্ব্বতগণ
ক্রমে ক্রমে বিবিধ বস্ত্র যোতুক দিতে লাগিলেন । ৪৪৬ ।

मूषम् ।

कार्तिकेयाभिषेकः ।

अथ विष्णुर्जगत्कान्तो दृष्टः कृत्वा शुभचणं ।

रत्नसिंहासने रस्ये वासयामास कार्तिकं ॥ ४४७ ॥

वेदमन्त्राभिषिक्तैश्च सर्व तीर्थास्तुपूर्णकैः ।

सद्रत्नकुम्भशतकैः स्नापयामास तं सुदा ॥ ४४८ ॥

सद्रत्नसाररचितभूषणानि वद्धनि च ।

कौस्तुभं वनमालाञ्च तस्मै चक्रं ददौ मुदा ॥ ४४९ ॥

वैश्वानरजन्मोत्सवः ।

तिलोत्तमोर्ध्वशी रम्भा प्रभा विद्युत्प्रभा शुभा ।

सुमङ्गला शुभालापा सुशीलाद्या वराङ्गनाः ॥ ४५० ॥

सर्जमा ।

पद्माननका अभिषेक कहते हैं ।

पीछे जगत्पालनकर्त्ता विष्णु, चर्पयुक्त होकरके शुभ-
क्षण देखके पद्माननको उत्तम रत्नसिंहासन पर बैठावते
भये । ४४७ ।

वेद मन्त्र करके अभिषिक्त, सर्वतीर्थका जलसे परिपूर्ण,
उत्तम रत्नका वनया शीसंख्यक कुम्भसे तिनको अभिषेक
करते भये । ४४८ ।

तिसको पीछे तिनको अनि उत्तम रत्नका बनाया बद्ध-
प्रकार भूषण, कौस्तुभ मणि, वनमाला और चक्र दान करते
भये । ४४९ ।

वैश्वानरके जन्म उत्सव कहते हैं ।

तिलोत्तमा, उर्ध्वशी, रम्भा, प्रभा, विद्युत्प्रभा, सुमङ्गला,
शुभालापा और सुशीला आदि स्त्रोगण । ४५० ।

TRANSLATION.

The Installation of Kártika.

447. Then the father of the universe, Vishnu, gladly raised Kártikeya to the gemmed throne, at an auspicious moment.

448. He sprinkled on Kártikeya the waters of all the sacred spots, contained in a hundred gemmed vessels.

449. He then gave him excellent ornaments of jewels, the *Kaustuva* gem, a garland of wild flowers, and the discus.

The Birth of Vaishyánara (Fire).

450. Tillottamá, Urvasí, Rambhá, Prabhá, Vidyutprabhá, Sumangalá, Suválápá, Sasilá, &c.,

অম্ববাদ ।

কার্তিকেয়ের অভিষেক ।

অনন্তর জগৎপাতা বিষ্ণু হৃষ্টান্তকরণে শুভক্ষণ দেখিয়া কার্তিকেয়কে রমণীয় রত্নসিংহাসনে বসাইলেন । ৪৪৭ ।

বেদমন্ত্রাভিষিক্ত, সকলতীর্থবারিপরিশূর্ণ, উত্তমরত্ননির্মিত শতগংখ্যক কুম্ভ দ্বারা তাঁহাকে অভিষিক্ত করিলেন । ৪৪৮ ।

তাহার পর তাঁহাকে অতি উত্তম রত্ননির্মিত বহুবিধ অলঙ্কার, কোমলত মণি, বনমালা ও চক্র দান করিলেন । ৪৪৯ ।

বৈশ্বানরের জন্মোৎসব ।

তিলোত্তমা, উর্বশী, রম্ভা, প্রভা, বিদ্যাপ্রভা, হৃদয়লা, শুভালাপা ও হৃদীলাদি বরাহনাগণ । ৪৫০ ।

मूलम् ।

क्षणत्कनकपात्राणि कृत्वा करतले मुदा ।

मुक्तायुक्ताक्षताड्यानि यक्षकर्मवन्ति च ॥ ४५१ ॥

वज्रवैद्युद्यदीपादिहरिद्रालेपनानि च ।

गारुत्मतैकरूपाणि शङ्खशुक्तिदधीनि च ॥ ४५२ ॥

पद्मरागमवालाख्यरत्नकुङ्कुमवन्ति च ।

गोमेदपुष्परोगेन्द्रनीलसन्माल्यभाञ्जि च ॥ ४५३ ॥

विद्याधर्यग्र्यश्च किन्नर्यग्रस्तथा नार्यग्रः सहस्रयः ।

चामरव्यग्रहस्ताप्रा मञ्जलद्रव्यपाणयः ॥ ४५४ ॥

गन्धर्वोरगयक्षाणा सुहासिन्यः शुभस्वराः ।

गायन्तगो ललितं गीतं तत्राजगमुरनेकयः ॥ ४५५ ॥

तर्जमा ।

अति चर्पयुक्त होकरके मोति, माणिक, यक्षकर्म (सम भागसे मिलना कर्पूर, धूप, कस्तूरी और ककोल, इसको यक्षकर्म कहते हैं) दीपी, हरदी आदि लेपन वस्तु, पान्ना, शङ्ख, शुक्ति, दही, पद्मराग, मुंगा, रोरो, गोमेद, पुष्पराज, नीला और उत्तम फुलका माला, यही सब वज्रत् मोलका वस्तु करके परिपूर्ण शब्दायमान सोणेका पाच हाथ पर लयकरके ताजा आवती भयो । ४५१ । ४५२ । ४५३ ।

विद्याधरीगण, किन्नरीगण और और हजार हजार स्त्री मञ्जलद्रव्य हाथमे लयकरके चामर व्यजन करते करते ताजा आवती भयो । ४५४ ।

गन्धर्वगणका नागगणका और यक्षगणका सुहासिनी सुन्दरकण्ठी स्त्रीगण ताजा आयकरके अति सुन्दर स्वरसे गान करने लगे । ४५५ ।

TRANSLATION.

451—453. Joyfully came there with golden vessels in their hands, containing pearls, rubies, the *Yakya* mud (a mixture of camphor, *aguru*, *kasturi*, and the fruit *kakkola*), diamonds, cat's-eyes, lamps, turmeric and other pastes, emeralds, conches, oysters, curds, rubies, corals, *kumkuma*, zircons, topazes, sapphires and garlands of excellent flowers.

454. Celestial girls,—*kinnaris*,—and thousands of other females came there,—came with other things necessary for the ceremony, waving *chowris*.

455. *Gandarbba*, *Nāga*, and laughing *Yakhya* women came there and began to sing exquisitely.

অনুবাদ ।

অতি কুচিচিহ্নে মুক্তা, মাণিক্য, যক্ষকর্দম, (সমভাগে মিশ্রিত কর্পূর, অগুরু, কস্তুরী ও ককোল) হীরক, বৈদূর্য্য, দীপ, হরিদ্রাদি বিলেপন দ্রব্য, মরকত, শঙ্খ, শুক্লি, দধি, পদ্মরাগ, প্রবাল, কুঙ্কন, গোমেদ, পুষ্পরাগ, ইন্দ্র-নীল এবং উত্তম পুষ্পমালা ইত্যাদি বহুমূল্য বস্তুজাত-পরিপূর্ণ, শব্দায়মান কনকপাত্র করতলে গ্রহণ করিয়া তথায় আগমন করিলেন । ৪৫১ । ৪৫২ । ৪৫৩ ।

বিদ্যাধরীগণ, কিন্নরীগণ এবং অপরাপর সহস্র সহস্র রমণী মান্নল্য দ্রব্য হস্তে করিয়া চামর ব্যজন করিতে করিতে তথায় আগমন করিলেন । ৪৫৪ ।

গন্ধর্ব্ব, নাগ ও যক্ষদিগের-স্বহাসিনী, স্বকণ্ঠ কামিনী-গণ তথায় আসিয়া অতি ললিত স্বরে গান করিতে লাগিল । ৪৫৫ ।

मूलम् ।

राधिकारूपवर्णनं ।

रत्नसिंहासनस्था च रत्नकुण्डलभूषिता ।

रत्नालङ्कारसंयुक्ता रत्नमाल्यधरा परा ॥ ४५६ ॥

रत्नेन्द्रसारधाराढ्या रत्नमालाविभूषिता ।

इन्द्रनीलमणिन्यसपादपद्मा शुभा शुचिः ॥ ४५७ ॥

कृष्णं प्रति राधिकोक्तिः ।

शान्तिना गोप्यां युतस्त्वच्च दृष्टोऽसि रासमण्डले ।

वसन्तपुष्पशय्याया माल्यवान् चन्द्रमोक्षितः ॥ ४५८ ॥

रत्नप्रदीपयुक्ते च रत्ननिर्माणमन्दिरे ।

रत्नभूषितभूषाढे रत्नभूषितया सह ॥ ४५९ ॥

तर्जमा

राधाका रूपका वर्णन कहते हैं ।

राधा सब कालमें रत्नका कुण्डल, रत्नका भूषण, रत्नका माला, रत्नका चार, यह सब आदि और जेतने भूषण हैं, तेह करके शोभित होकरके नीलाके बनाये पादपीठके पर चरण देकरके रत्नका सिंहासन पर बैठती भयी ॥ ४५६ ॥ ४५७ ॥

श्रोतव्युक्तों राधिका कहते हैं ।

हमने आपने नेचसे तुमको माल्यचन्दन करके युक्त, रत्नका अलङ्कार करके भूषित होकरके रासमण्डलमें रत्नका दीपसे उद्भासित रत्नका बनाया मन्दिरमें वसन्तकालकी फुलका शय्यापर बैठती भयी रत्नका अलङ्कार करके भूषित युवती शान्तिनामा गोपीका साथ एक स्थानसे देखती भयी ॥ ४५८ ॥ ४५९ ॥

TRANSLATION.

Description of Rádhá's Beauty.

456-457. Rádhá always wore gemmed ornaments, such as pendants, chains, necklaces,—and sat on a throne of sapphires.

Rádhiká to Krishna

458-459 I have seen that, being decked in floral chains, painted in sandal-paste, and ornamented in jewels, you sat on a bed of vernal flowers with a girl, named Santí, who wore gemmed ornaments, in the *Rása mandala* of the gemmed palace, lighted with lamps of gems.

অহবান ।

বাধিকার রূপবর্ণন ।

বাধিকা গর্বদা রত্নদুগল, রত্নালঙ্কার, রত্নমালা, রত্নহার প্রভৃতি ভূষণে ভূষিত হইয়া ইন্দ্রনীলময় শীঠোপরি পাদপদ্ম স্থাপনপূর্ব্বক রত্নসিংহাসনে বিরাজ করেন । ৪৫৬ । ৪৫৭ ।

শ্রীহৃদেব প্রতি বাধিকার উক্তি ।

আনি স্বচক্ষে দেখিয়াছি, তুমি নাল্যচন্দনে সজ্জিত, রত্নালঙ্কারে ভূষিত হইয়া রাসনগলে রত্নপ্রদীপোদ্ভাসিত রত্নমন্দিরে বসন্তকালীন পুষ্পশয্যায় রত্নালঙ্কারভূষিতা, যুবতী শান্তি নাম্নী গোপিনীর সহিত একত্র উপবেশন করিয়াছিলে । ৪৫৮ । ৪৫৯ ।

भूषम् ।

श्रीकृष्णरूपवर्णनं ।

श्रुत्वा देवी ध्यानमग्ना कृष्णैकगतमानमा ।
ददर्श तेजसा मध्ये रूपं संसारमोचनं ॥ ४६० ॥
सद्गतधारनिष्ठां धीरकेण परिष्कृते ।
युते च मणिमालामो रथे पूर्णमनोरथे ।
वनमालागलं श्यामं रत्नभूषणभूषितं ॥ ४६१ ॥

वामनदेवरूपवर्णनं ।

एतस्मिन्नन्तरे दुर्गा ददर्श पुरतो द्विजं ।
अतीव धामनं बालं सूर्यकोटिसमप्रभं ॥ ४६२ ॥
रत्नफेयूरवलयं रत्नमालाविभूषितं ।
रत्ननूपुरपादस्र सद्गतमुकुटोज्ज्वलं ।
रत्नकुण्डलयुग्मेन गण्डस्थलविराजितं ॥ ४६३ ॥

तर्जमा ।

श्रीकृष्णका रूप वर्णन कहते हैं ।

भगवती सुतिके पीछे श्रीकृष्णको मन अर्पण करके तेजके बीचमें रत्नका वनाया, धीरा करके चिन्तित, मणिमाला करके शोभित, पूर्णमनोरथके समान रथपर आरूढ़, संसारको मोचित करनेवाला, वनमालासे शोभित और रत्नके अलङ्कारसे भूषित श्यामसुन्दर रूप दर्शन करती भयी । ४६० । ४६१ ।

वामनदेवका रूपवर्णन कहते हैं ।

इसको पीछे दुर्गा देवी आपने सामने कोटि सूर्यके समान प्रभायुक्त, रत्नका विजाएट, और रत्नका वाला करके विभूषित, रत्नमालासे शोभित, रत्नके घूघूर करके शोभित पादपद्म, उत्तम रत्नका वनवा मुकुट करके उज्ज्वल वेश धारणकारी, रत्नके कुण्डल करके शोभित कपोलदेश, पति छोटे एक ब्राह्मणवालको देखती भयी । ४६२ । ४६३ ।

TRANSLATION.

The Beauty of Krishna.

460-461. After finishing her prayers, Bhagabatī fixed her thoughts on Krishna, and saw him clad in a halo,—mounted on a car made of gems,—ornamented with diamonds, decked in chains of precious stones,—on a car of wonderful beauty. The fascinating god was decked in floral garlands and gemmed ornaments.

Description of Bāmana.

462-463. After this, Durgā saw before her a dwarf who was a Brahmin boy, refulgent like countless suns,—decked in gemmed bangles and amulets,—in chains of precious stones,—in gemmed anklets,—in a diadem of bright gems,—in gemmed ear-rings.

অম্ববাদ ।

শ্রীকৃষ্ণের রূপবর্ণন ।

ভগবতী দেবী স্তবানন্তর শ্রীকৃষ্ণেব প্রতি মন অর্পণ করিয়া তেজোরশির মধ্যে উত্তম রত্ননির্মিত, হীরক দ্বারা চিজিত, মণিমালায় হুশোভিত, পূর্ণমনোরথসদৃশ রথে আরুঢ়, সংসার-মোহনকারী, বনমালাবিভূষিত এবং রত্নালঙ্কারে অলঙ্কৃত শ্রীমহাদেবরূপ দর্শন করিলেন । ৪৬০ । ৪৬১ ।

বামন দেবের রূপবর্ণন ।

ইহার পরে দুর্গা দেবী সম্মুখে কোটি নৃত্য সদৃশ প্রভা-
শালী, রত্নকেয়ুর ও রত্নবলয়ে বিভূষিত, রত্নমালাহুশোভিত,
রত্ননুপুরালঙ্কৃতপাদপদ্ম, উত্তম রত্ননির্মিত মুকুটে উজ্জ্বল
বেশধারী, রত্নকুণ্ডল-শোভিত-গণ্ডস্থল-বিরাজিত, অতি
ধর্মাকৃতি একটা ব্রাহ্মণবালক দেখিলেন । ৪৬২ । ৪৬৩ ।

मूषम्

विरजाया रूपवर्णनं ।

रत्नकुण्डलगण्डा च भूषितामलमालया ।

गजमौक्तिकनासाग्रा मुक्ताहारविराजिता ॥ ४६४ ॥

रत्नकङ्कणकेयूरचाचशङ्खकरोज्ज्वला ।

किङ्किणीजासशब्दादया रत्नमञ्जिररञ्जिता ।

चकारालिङ्गनं भूरि चुचुम्बे च मुजुर्मुजुः ॥ ४६५ ॥

वर्णना ।

विरजाका रूप वर्णन कहते हैं ।

तिसका कपोलदेश रत्नकुण्डल करके शोभित, यक्षःस्थल उत्तम माला और चारसे शोभित, नासिकाके आगे गजसे उत्पन्न भये मोतिसे शोभित, दोनो बाहुमें रत्नका कङ्कण और उत्तम शङ्ख करके शोभित, कटिदेशमें सुद्रघण्टिका करके शब्दायमान उत्तम रत्नसे बनाया मञ्जिरसे शोभित, ऐसी रूपवती विरजाको देखके जगत्का स्वामी श्रीकृष्ण प्रेमयुक्त होकरके बार बार मिलिके चुम्बन करते लगे । ४६४ । ४६५ ।

TRANSLATION.

Beauty of Virajā.

464-465. Seeing the beautiful Virajā, whose ears were decked in ear-rings, whose breast was ornamented with chaste flowers and pearl chains, whose nose was graced with an elephant-begotten pearl, whose arms were ornamented with gomed bangles and beautiful conches, whose buttocks sounded the *kinkints*, who wore gemmed anklets,—Krishna was in ecstasies, and he fell to embracing and kissing the damsel incessantly.

অনুবাদ ।

বিরজার রূপবর্ণন ।

যাহার গণ্ডস্থল রত্নকুণ্ডলে শোভিত, বক্ষঃস্থল নিম্মল মালা ও মুক্তাহারে বিভূষিত, নাসিকাগ্র ভাগ গজমৌক্তিক-বিরাজিত, বাহুদ্বয় রত্নকঙ্কণ ও মনোহর শঙ্খে সমুজ্জ্বল, নিতম্বদেশে কিকিণীজ্বলে শব্দায়মান বিচিত্র রত্নমঞ্জীরবিরাজিত, সেই রূপবতী বিরজাকে দেখিয়া জগৎপতি শ্রীকৃষ্ণ প্রেমে মত্ত হইয়া মুহূর্হু আলিঙ্গন ও চুম্বন করিতে লাগিলেন । ৪৬৪ । ৪৬৫ ।

SACRED JEWELS.

Ancient and Modern Jewelry.

IN all countries, gems, set or unset, were dedicated to the gods. Mention of jewels has been frequently made in the Bible. The breast-plate of Aaron, the High Priest, was adorned with twelve stones. Epiphanius says that when the Jewish High Priest entered the *sanctum sanctotum* on the three great occasions (the Pascha, Pentecost and the Feast of Tabernacles), he wore, suspended over the breast-plate, the "Urim and Thummim," which he (Epiphanius) translated by the word "Declaration," because the *Adamas* of a cerulian color (by which our Sapphire is meant), of which it consisted, *declared*, by change of color, the pleasure or displeasure of Jehovah towards his people. The breast-plate was named by the Greeks, the "Oracle of Judgment." It was in the form of a span, 8 inches square, and had the stones set thereon in four rows, in the following order:—

1st Row.—Sardius, red; Topazius, yellowish green; Smaragdus, bright green.

2nd Row.—Carbunculus, red; Sapphirus, blue; Jaspis, green.

3rd Row.—Ligurius (Lyncurium), yellow; Achates, black and white; Amethystus, purple.

4th Row.—Chrysolithus, yellow; Onyx, blue and black; Beryllus, pale green, or pale blue.

The names of the twelve tribes of Israel were engraved, each on a separate stone, in the national character (by which, perhaps, the "chaldee" is meant), with the object of securing divine protection. This breast-plate was taken over to Rome, along with the other spoils of the temple, by Emperor Titus, and was there deposited in the Temple of Peace. According to some, all the spoils were sent off by Genseric to Carthage, when Rome was sacked, and were said to have been drowned with the ship that carried them away. Others say, that these were taken back from Carthage, (where they had been really sent), and deposited by Justinian in the sacristy of St. Sophia; but, seized with the fear of having committed sacrilege, he sent them off to the Christian Church of the Holy Sepulchre, Jerusalem. The story continues, that when the Holy City was taken by Chosroes II of Persia (in 615), he took the breast-plate away to his own country, where, there is reason for thinking, it may still be found buried in some of the treasuries of the old capitals. In his vision of "the Holy City, New Jerusalem, coming down from God out of Heaven, prepared as a bride adorned for her husband," St. John describes her walls as built out of *twelve* courses of precious stones. The arrangement was as follows:—

1, Jaspis, dark green. 2, Sapphirus, blue. 3, Chalcedon, a greenish blue sort of Emerald. 4, Smaragdus, bright green. 5, Sardonyx, red and white. 6, Sardius, bright red. 7, Chrysolite, golden-yellow. 8, Beryl, bluish green. 9, Topazius, yellowish green. 10, Chrysoprasus, apple-green. 11, Hyacinthus, blue. 12, Amethyst, violet or purple.

Certain stones have been dedicated to the deities by engraving their figures upon them. For example, the splendid pyramidal Amethyst, in the Besborough cabinet, has been thus consecrated to Serapis; a nicolo of an extraordinary size was dedicated to Juno. Pompey consecrated to Jupiter the rarest minerals found in the treasury; Cæsar dedicated six caskets of his selected rings to Venus; and Marcellus gave another to the goddess of Peace; Livia Augusta dedicated in the Capitol, the largest block of crystal ever seen. The custom of dedicating also obtained in the Middle Ages.

Gems are in use from time immemorial. It is mentioned in the Talmud that Noah had no other light in the Ark than that which was produced by the precious stones he had by him. Abraham, it is said, being jealous of his many wives, confined them in an iron prison, whose walls were so high as to exclude all light of the sky; and in order to supply them with light, he placed with them a large bowl studded with precious stones, which illumined the whole place. The grandeur of the

feast of Cleopatra is perhaps unparalleled in ancient history. The banquetting hall in which Cæsar was feasted struck his admiration. Everywhere were seen "columns of porphyry, ivory porticos, pavements of Onyx, thresh holds of tortoise shell, in each spot of which an Emerald was set, furniture inlaid with yellow Jasper, couches studded with gems." Cæsar himself was the possessor of splendid jewels. The cedar ships built by Caligula had their sterns inlaid with precious stones. Incitatus, his favorite horse, wore a collar of Pearls. The golden house of Nero had pannels made of mother-o'-pearl, enriched with gold and costly gems. At the great games instituted by him, among other things, Pearls and precious stones were daily thrown away to the people, as lottery prizes. Lollia Paulina, the wife of Caligula, was known to have dressed herself, on the occasion of a supper of ordinary betrothals, with jewelry to the value of £336,000 sterling. A pin that had belonged to the Empress Sabina was found in the ruins of Pompeii and Herculaneum, and is now to be seen in the Museum of Naples. Sabina, the younger, possessed a pair of garters, which on account of the rich cameo clasp, was estimated at £10,000. A relic of the 12th century is still to be found in England. It is the grace cup of Thomas a-Becket. The cup is of ivory, with mountings of silver, the upper and lower parts being studded with gems. The inscription round the cup is "Vinum tuum

bibe cum gaudio,' *ie*, "Drink thy cup with joy," but round the lid, is the restraining injunction, "Sobru estote," with the initials T B, interwoven with the mitre Eleonora of Provence, the wife of Henry III, (13th century), possessed a vast amount of jewelry "The coronation present given her by her sister, Queen Margaret of France, was a large silver peacock, whose train was set with Sapphires and Pearls, and other precious stones wrought with silver This elegant piece of jewelry was used as a reservoir for sweet waters, which were forced out of its beak into a basin of silver chased" The Spaniards and Italians of the 14th and 15th centuries were famous for their extravagance in apparel, loaded with gold and gems From the time of Francis I to that of Louis XIII of France, the major portion of the jewels worn consisted of Pearls and colored gems It was not until the death of Maria Theresa of Austria, that brilliants came to be the fashion The scarf, or Spanish mantilla, worn by Catherine of Arragon, at her wedding had a border of gold, Pearls and precious stones When Henry VIII met his bride, Anne of Cleve, he was dressed in a coat of purple, studded all over with Diamonds, Pearls, Rubies, &c The dress of the bride was "a gown of rich cloth of gold, embroidered very thickly with great flowers of large Orient pearls" The dress of Queen Mary, when she was married to Philip of Spain, was a robe brocaded on a gold ground, and had a long

collect the best specimens of Diamonds, and to prepare a necklace therewith, for presentation to his favorite Madame du Barry But before the necklace was complete, the unfortunate King breathed his last But the jeweller finished the necklace, (valuing it at £72,000 sterling), in the hope of selling it to Louis XVI The new King refused to purchase it, saying that a ship was more necessary than a necklace Consequently, the jewelry remained in the hands of the makers till events came to pass in which the Queen Maria Antoinette, Louis, Prince Cardinal of Rohan and one Madame Lamotte were involved Struggling for a long time for the bare necessities of life, Jeanne de St Remy daughter of Chevalier Baron de St Remy of the blood royal of Valois, managed at last to marry a noble man of the name of Lamotte, and came up with her husband to Paris, where she procured an interview with the Cardinal and flung herself on his protection But his Eminence little knew the viper he was nourishing in his breast Madame Lamotte was an adventuress of the boldest stamp Taking advantage of the confidence placed upon her when she was informed by the Cardinal of the displeasure he had incurred of the Queen, when he was requested to introduce her to Her Majesty, she devised a plan, the *denouement* of which was the sensation of whole Europe at the time She imposed on the credulity of the Cardinal by mentioning to

him the steps she had been taking to restore him to the favor of the Queen, had forged letters addressed to him, as coming from Her Majesty, had forged orders given to him, commanding certain money payments, on behalf of the Queen, had procured for him an interview with the Queen, who was personated by a friend of the Madame, and at last made him negotiate for the Diamond necklace, on behalf of Her Majesty, who wanted to have the transaction kept a profound secret, and who wished the Cardinal, by a power forged in Her name, to arrange for the payment of the money by certain instalments. Of course, the Queen was in supreme ignorance of the audacious way in which her name was being used, and the Cardinal, in his blind eagerness to regain royal favor, never suspected the tricks that were being played with him. The necklace was in the meantime taken away to London, where it was sold by pieces, the money obtained by the sale being deposited in the Bank of England under a false name. The time for the payment of the first instalment came, but Madame contrived to ward off the payment, by offering a small sum on account, and gained a month's time, in order to make her security doubly sure. But the clever part she played throughout was soon to be brought to light. The jewellers complained of the delay in payment to the Queen Herself, who expressed Her genuine surprise at all that had happened. The Cardinal was arrested and put into the Bastile, so were

Madame and her confederates The Cardinal was, however, found innocent and let off, and subsequently exiled Madame Lamotte was sentenced to be flogged, branded on both shoulders and imprisoned with life When the first part of the sentence was carried out, she made the basest calumnies against the Queen and the Minister Her husband, when condemned for conspiracy, threatened to publish a pamphlet wherein the character of the Queen and the Minister would be revealed It is strange that Her Majesty, whose moral character was above the breath of scandal, should have ordered the release of Madame after ten months and allowed her to escape to England, where a large sum of money was sent to purchase the silence of the clever pair But this bribe was, in a manner, refused, for, though the Memoir of Madame Lamotte was burnt, a second copy was soon after published Copies of this scandalous Memoir were, it is said, found in the Palace of Versailles, and taken possession of by the Republican Government and are now to be found in the State Library of Paris This unfortunate affair, in the reign of Louis XIV, put a damper on the taste for jewelry which had so far increased during the preceding reigns The Revolution of 1789 stamped out the last vestiges of the passion for precious stones The time of the Directoire was characterized by the revival of the Greek and Roman fashions with regard to dress, manners, arts, and fashions With the Restoration,

Diamonds, which had been superseded by Pearls, became the fashion ; and all the lost forms of using precious stones, came back to use. France truly boasts of elegance and taste as displayed in the collection and making of jewelry, to a degree which other nations have found it impossible to attain. A list of jewelry belonging to a rich nobleman, taken in 1828, shows that the art belonged to the eclectic school, *i. e.*, the fashion was not copied from any period but borrowed from every age and country.

Among the many ornaments used by the ancients and brought down to the present times, may be mentioned the rings, ear-rings, bracelets, chains, necklaces, brooches, clasps, diadems, girdles, hair-pins, *nigrettes*, &c. The Mexicans, Peruvians, and the Oriental nations have delighted in boring their nose, cheek, and chin for hanging jewels thereon. The ladies of Bagdad, according to Tavernier, wore a collar of jewels round the face, as well as nose-jewels. The Arab women put in the cartilage of the nose a ring, so large as to encircle the mouth, and to prove no obstacle to the passing of food into it. The Indian courtesans bore their nostril and wear in it a ring set with precious stone. The women of Lars and Ormuz pierce the upper portion of their nose, the bone itself, and pass through the hole a hook that fastens a sheet of gold shaped to cover the nose, and enriched with Rubies, Emeralds and Turkoises. The princes and

princesses of the Mahomedan blood royal, use, as the badge of their position, two poniards at their belt The daughter of the Duke of Alba, one of the maids of honor to the Queen of Spain, always carried a pistol fastened to her side, of finely polished steel and ready for execution

The collar, chain, and necklace are of a highly classical origin and had been extensively used by the Medes, Babylonians, Egyptians, Hebrews, Greeks and Romans Gold collars were given by the ancient Romans to their auxiliary troops and to strangers, as rewards for military prowess, silver ones, to the citizens But subsequently, the metal used was in accordance with the nature of the position or deeds of the fortunate recipient The golden collar in use among the Gauls and the Romans was an insignia of knighthood Collars are even now used for the same purpose, the chains to which the different Orders are hung, being called the *collars* of the Order, for instance, the collar of the Holy Ghost, of St Michael, &c The chain was regarded in the East as a badge of honor, and an insignia of authority given by the king Joseph was invested with this honor by Pharaoh, and Daniel by Belshazzar In Persia, no man could wear a chain unless he was in office and unless it was bestowed by the king In the reign of Muirneaboin, the Irish gentlemen only wore a chain of gold round their neck, by command of the king The corps of Edward the Confessor on being

opened in the reign of James II, was found to have under one of the shoulder-bones, among various other things, a gold chain, 24 inches in length. Noblemen were in the habit of wearing heavy gold chains, in the Middle Ages, and down to the 17th century. As items of feminine ornaments, the chain and the necklace were used even in the most remote ages. The wealthy Roman ladies used chains (of gold or silver) round their waists and throats; the poorer ones, of copper. Necklaces came into fashion, in France, in the time of Charles VIII, when he presented one of his Diamonds to his Mistress Agnes Sorrel. The Satin-stone necklace was profusely worn at the time of the Restoration. The Pearl necklace of the present Queen of Prussia and Empress of Germany is a thing of great interest, and will be more so, if preserved unbroken. On the first anniversary of her birth-day, after her marriage, she received the present of a magnificent Pearl from her royal husband; and since that time she continues receiving a similar Pearl on the same occasion. The Pearls so collected have enabled her at the present time to get a necklace formed that encircles her bosom and falls down to the waist. According to a custom coming down from time immemorial, the bride of the Emperor of France is presented by the City of Paris with the gift of precious stones. A necklace, consisting of splendid Diamonds, had been accordingly prepared for the Empress Eugénie, but

the people were greatly disappointed, when She expressed a wish that She preferred to the gift an educational institution for poor girls of the Fanbourg St Antoine This building called the Maison Eugène-Napoleon, was formally opened on the 1st January 1857 The custom of wearing a cross, of gold or set with gems, can be traced back to the 16th century The fashion was revived in the 18th century Clasps were formerly used by the Military men, to fasten their mantle with, but the fashion was generally taken to in the 3rd and 4th centuries, when the use of the toga was discontinued The Roman women wore gold chains, collars, necklaces, bracelets, ear rings, rings, diadems, fillets, clasps, hair pins and ankle bands

The Greeks, Romans and Jews used the girdle In the Middle Ages, the bankrupts had to surrender their girdles in open court, as the signal for their insolvency, the belt in those days serving the same purpose as the pocket or purse does in the present time In those days, a knight was considered a traitor, if he was publicly divested of his belt There was once in Paris a duty, levied on the people every three years, known as the Queen's girdle, which was required for meeting the household expenses of Her Majesty Caliph Motavakel instituted, in the Hejira year 235, the Christian's girdle, to be worn by all Christians throughout the East The Diamond girdle of Dona Isabel II, Queen of Spain,

warded off the thrust of the dagger with which an assassin intended to stab her.

The crown was considered in the most ancient times more as a badge of divinity than of royalty. The first mention of it in the Bible is in the Book of Samuel, when the Amalekites brought Saul's crown to David. The first diadems, worn only to represent temporal power, were, perhaps, narrow fillets, tied round the temples. Crowns were next used as signals of victory, joy, sorrow, &c. In these cases, they were made of branches of trees and of flowers. In Rome, the Magistrates sat, on public occasions, crowned with diadems of olive or myrtle. P. Claudius Pulcher, the Roman Consul, introduced, according to Pliny, the custom of gilding the circlet of the crown. Finally, the gold crown came into use. Among the military crowns, the mural, civic and naval crowns were made of gold. The triumphal crowns, originally of laurel, were finally transformed to gold. Helio-gabalus was the first to use Pearls in the fillet round his temple. About the 10th century, kings, dukes, earls, &c., wore a crown or golden circlet. The celebrated iron crown of Lombardy is, in fact, one of pure gold. Its narrow iron circlet is said to have been formed out of the nails with which Christ was crucified. This is put inside the crown. Theodelinda, upon her marriage with Agilulph, Duke of Turin, presented her husband with this crown, which is still worn by

all kings of Italy. It was kept near Milan, in the treasury of the monastery of Monza. The first crown worn by a Frankish king was the one sent to Clovis by the Emperor Anastatius, together with the diploma of Consul. This crown was made of gold and studded with precious stones. The crowns of the ancient Mexican kings were in the shape of a mitre of gold. Three specimens of the Roman art are still in existence, which deserve mention, not on account of their excellence in workmanship, but for their rarity and for the historical interest they possess.

(1) The eight crowns which some labourers digging a place near Toledo came across in 1858. They were set in gold and studded with gems, the value being computed at £2,000. They are now to be seen in the Musée de Cluny, Paris. Of these the most important is the crown of king Receswinthus (653), a broad circle of fine gold, 8 inches in diameter, and set with 30 extraordinary Pearls, interspersed with as many fine Sapphires. There is a magnificent Latin cross, set with 8 Pearls as big as cherries, attached to it. The second crown said to have belonged to his Queen, is set with Emerald, Sapphires, Opals, Pearls and Crystals, &c. The other six were coronets set with inferior stones.

(2) The crown of Charlemagne. Charlemagne was crowned Emperor of the West by Pope Leo on the 25th December, 800. His crown was perhaps,

manufactured in Rome; and its workmanship bears evidence of the Byzantine style. It is octagonal in shape, formed by 8 plaques of gold with round tops, each alternate plaque bearing the figure of a saint in enamel. Above all is a Greek cross set with large stones. When Charlemagne was canonized in 1166 by Frederic Barbarossa, his crown was taken out of the grave. It is now to be seen in the Imperial Library of Vienna.

(3) The crown of Hungary. It is a relic of the regular Byzantine art, and is formed by a broad flat band of fine gold, from which springs an arch supporting a cross. Four portraits in enamel are set in the springing of the arches which close the top of the crown. There is also a medallion of Christ attached to it. Queen Elizabeth of Hungary pledged this crown with the Emperor Frederic IV, and the deed by which it was executed, enumerated the number of stones it contained—53 Sapphires, 50 Rubies, one Emerald, and 320 Pearls. Its present whereabouts are unknown.

Ear-rings played an important part in the jewelry of the ancients. With the Hebrews, the name signified "roundness," and their use was confined to the women. The *Illiad* mentions Juno as adorned with pendants in the ear. The Athenians considered boring the ears of men a sign of nobility; the Hebrews and Phœnicians and Arabs, the symbol of slavery. With the Arabians the expression, "to have a ring in one's ear," means "becoming a slave." The

ancient ear-rings of Egyptians, as seen in the sculptures, were of a circular form. Persons of high rank sometimes used ear-rings shaped like asps, made of gold, and set with stones. Silver ear-rings have been found in Thebes. It is said that when Eve was banished from Paradise, she had, as a sign of slavery, her ears bored. Expensive Pearl-ear-rings were worn by the Roman ladies. Those of the Empress Poppæa were worth three million francs; those of Cæsar's wife, six millions. The Grecian children wore ear-rings on the right ear only. In India, this ornament is used by both the sexes. The title of the Emperor of Astracan is, among other things, "Possessor of the white Elephant and the two ear-rings." In South America, the Incas wore the ear-rings as badges of knighthood. Keys were at one time used as ear-ornaments in England, where also ear-rings were used even in the reign of Queen Elizabeth. Shakspeare had his ears bored and ornamented with them. The pictures of Henry II and III of France and their attendants show that they were extensively used in those periods. Sailors and other people of the lower class in the Continent are still in the habit of using ear-rings.

Speaking etymologically, the ornament worn on the arm is called a bracelet (Latin *brachiale*), but it generally signifies any circlet worn on the wrists; that on the arm above the elbow, is known as the armlet. In the Eastern countries, the former is worn by women, the latter by men, and is there

considered as a token of royalty. Both are ornaments of the highest antiquity. The bracelet was worn by Judah, who was the head of a tribe; the kings of Persia presented it to all ambassadors from foreign courts. The Egyptian kings, as well as the Egyptian women, wore armlets. Bracelets were used in Greece much later than rings. Mention is made of them in several places in the Bible. Among the Romans, they were considered as marks of honor, and when made of brass or iron, as symbols of slavery. But they were on no account worn by unmarried females, not at least before they were betrothed. The Sabine warriors, according to Titus Livy, wore them on their left arms. In the Pompeii was found the body of a lady having two bracelets on one arm. In Pliny's time, the men were in the habit of using bracelets of gold. The Emperor Maximilian (the successor of Alexander Severus), who was 8 feet and 1 inch in height, used his wife's bracelet as a thumb-ring. The bracelets worn by the Roman women were sometimes shaped in the form of a serpent, or in that of a rope, or round braid, serpents' heads representing the two ends. They were also used by men as rewards for military prowess. The Gauls used heavy gold armlets and bracelets. Among British kings, the emblems of authority were gold bands, worn on the neck, arms and knees. King Edgar was mentioned in the *Saxon Chronicle* (965) as the bestower of heroes, i.e., the rewarder of valor. The Norwegians, Gauls,

Celts and Saxons also considered the ornaments as the reward of bravery. These were also used by the Normans and by the savages of Oceania. These were used in the 13th century to be offered to the deity. The ancient Mexican and Peruvian kings possessed a good number of them. The best specimens of armlets of the present day are to be met with in the regalia of the Persian kings. The celebrated *Koh-i-noor* was once used by Runjeet Sing in an armlet.

Of all the ornaments used, rings appear to be the oldest. They have, in some country or other, been meant to symbolize faith, friendship, command, rank, honor, slavery, &c, &c. The Bible makes mention of rings in several passages. When Pharaoh made over the government of Egypt to Joseph, he gave him his ring, taken off his finger, as a mark of the command he vested in him. Among the Hebrews, the finger rings were primarily used as stamps of genuineness of letters and documents. So with the Babylonians. Being used for this purpose, they were called *tabaoth*, which signifies "to imprint and also to seal." They were usually worn on the little finger of the right hand. From Babylon, the fashion was adopted by the Medes and Persians, and therefrom it was transmitted to the Greeks and Romans. The Greeks called this ornament by a name which denotes finger, the Romans, from the word *ungula*, i.e., nails,—it being used by them,

Appendix.

The Properties of Precious Stones.

MINERALOGY is that science which makes us acquainted with the unorganized portions of the earth ; while Zoology and Botany give us the knowledge of the organized parts, namely, animals and plants. By the term organized are meant those objects which consist of several different parts, all varying with one another in regard to their structure, position and functions, but so constituted that if you take away one, the body to which it belongs would be destroyed or at least rendered incomplete. For instance, if you take away the stomach or muscles from animals, or the root from plants, their existence would be well-nigh impossible. By unorganized substances are meant those things which, if broken asunder, will represent, in one bit, the very same properties as in another. Under this head come the Minerals. They are characterized by four distinct properties, viz., external, optical, electrical and chemical. The first may be subdivided into six parts ;—form, hardness, lustre, diaphaneity, color and weight.

Besides the regular or crystalline form, (which is to be found in a variety of shapes), some Minerals, which do not crystallize, take definite forms externally. The surface of some, for instance,

consists of portions of spheres of different dimensions, when these are small, the mass is called *botryoidal*, from the Greek word *botrus*, a cluster of grapes, which, when closely pressed together, it somewhat resembles. When the globular surfaces are of larger dimensions, it is then called *mamilated*, (Lat *mamma*, the breast), as the chalcodony. The nodules of iron pyrites, which show a surface like that, but on a smaller scale, are known as *reniform*, (from Lat *ren*, a kidney). Those substances which crystallize display their regular structure, when broken, but those which do not yield to cleavage, break into indeterminate bits—the forms of the fragments being determined by the texture of the Minerals. The best example of the *conchoidal* fracture is to be found in the breaking of a large flint pebble. In other substances, which are less hard and compact, the fracture will be even or earthy.

The term hardness, as applied to Minerals and precious stones, does not signify "difficulty of breakage," but the resistance they offer to the mechanical pressure of another,—their liability or non liability to scratch. It is different from tenacity which signifies their power of resisting a blow. The Diamond—the hardest substance known—and next to it the Sapphire, are so brittle that the blow of a hammer can easily break them into pieces, but other stones, which are soft and can therefore be easily cut or scratched, offer great resistance to

blow The degree of tenacity depends upon the elasticity and structure of the stones The following is the scale of hardness, devised by the German Mineralogist, Moh, who has, it will be seen, taken ten different substances as standards of the various degrees, under which all minerals should come—the last being the hardest body known

1—Talc 2—Rochsalt 3—Calcespar 4—Fluor-spar 5—Apatite 6—Felspar 7—Quartz 8—Topaz 9—Sapphire 10—Diamond

The degree of polish being regulated by the degree of hardness, Diamond is susceptible of receiving and retaining the best polish It is this property in the stones that has preserved them from the ravages of time and has enabled us to come across jewels, handed down from generation to generation, even from the catacombs of Egypt and the ruins of Pompeii and Herculaneum

The lustre which precious stones possess is known by a variety of names, classed by the Mineralogists under the following designations —

Adamantine—Showing the brilliance of the Diamond

Vitreous—Resembling the surface of glass

Resinous—Shining as if rubbed with an oily substance

Pearly—Showing the lustre of the Pearl as often observed on the bases of prismatic crystals

Silky—Having a fibrous reflection similar to silk

The names of the different degrees of brilliance are,—splendent—the highest degree, (almost exclusively applied to Diamond), brilliant, shining, glistening or glimmering. There are some soft Minerals, which become lustrous when scratched by a sharp point.

Many stones are gifted with the power of transmitting light. The different degrees of Diaphaneity are classed as follows —

Transparent—When objects can be distinctly seen through a stone.

Lampid—When it is colorless.

Semi transparent—When indistinct outlines of objects are seen through it.

Translucent—When light only is transmitted but objects are not seen through.

Semi translucent—When translucent at the edges.

Opaque—When no light is transmitted.

The opacity is sometimes the effect of intermixture with foreign substances, or of decomposition, loss of water, &c.

The color is no doubt one of the external properties of Minerals or precious stones, though it is the effect of chemical composition. Color is an important consideration in the identification and valuation of gems. In some Mineral, the color is essential to the name, as in the Sulphuret, Oxides, &c., in others, it is the result of intermixture of substances in crystals which are originally colorless, as in the marble or Jasper in which the various

shades of red and yellow are due to the presence of the oxide and pyrous oxide of iron. In some gems the color becomes so intense, in its variety, as to be often called by another name, when seen in a mass. To describe the true color of a Mineral, we should therefore specify that hue to which it would turn when reduced to powder. Such intermixtures of coloring matter as are merely mechanical render a Mineral more or less opaque, as the varieties of chalcedony—red and yellow jasper are highly translucent, or sometimes semi-transparent, though they are colored by particles of oxide of iron which are themselves opaque. But such colors as are the effect of chemical combination never affect the transparency of gems, for instance, the violet tint of Amethyst, which is due to the minute particles of the oxide of Manganese, and Quartz, and the green of the Emerald, caused by the presence of oxide of chrome. The variety of the shades of color is attributed to the variable quantity of coloring matter in the Minerals, as blood red, flesh red, chestnut-brown, sky-blue, &c. Accidental colors produce streaks and clouded forms, such as are seen in Agates. Sometimes, they take the shape of leaves and moss, or veins, as in the Marble. There are other colors which are neither inherent in stones nor produced by combination, for instance, the sulphuret of antimony, which displays on its surface a brilliant tarnish in which the colors of the prism are

arranged in order. Prismatic colors are sometimes seen in the interior of transparent objects, and are caused by the presence of minute fissures containing particles of air. These can, however, be removed by a little pressure. The color of a stone often changes its commercial name. The red Sapphire is a Ruby; the yellow one, a Topaz; the green Chrysolite, a Peridot, &c., &c. Some gems exhibit two or three colors in the same specimen, this peculiarity, called *polychromism* (Gr. *polus*, many, and *chroa*, color), is observable in some stones, (the Tourmaline, for example,) placed between the eye and light. If the texture and composition of a stone be the same all through, it will exhibit but one color, —provided it is crystallized in the cubic system. The peculiar light displayed by some Minerals by friction or heating, is called *Phosphorescence*. The rubbing of two bits of quartz against each other will produce a greenish light. Some Minerals display a green, others, a pale violet light, when placed on a heated shovel. The variable lustre observed in the star-stones is said to proceed from an imperfection in their crystallization. Sun or gas light shows these reflections to great advantage. Some stones transmit a different color when looked through or looked at, as the Opal and Tourmaline.

In order to pick out real gems from spurious ones or from other gems similar to them in color and structure, an accurate knowledge of their

specific gravity is necessary. This knowledge was possessed by the ancients, and was carried into practice in India several centuries back. A simple way of ascertaining the specific gravity of any gem is given below :—

“The stone of which the specific gravity is to be obtained, is first weighed in the ordinary manner in the scales, and having noted the exact weight, it is then fixed by means of a piece of wire bent in the form of a hook, and a small piece of wax to one side of the scale, whilst in the other is placed a piece of wire and a piece of wax of the same weight, or their equivalent in weights. The scale, with the stone attached, is now allowed to fall in a cup of distilled or even filtered water, and weights are put in the opposite scale till the weight of the stone is counter-balanced, and the scales exactly even. It is evident that a less weight is required to counter-balance the stone submerged in water, compared with that when it was weighed in the air, as the water in some measure supports it. The weight in the water is then subtracted from the weight in air, and the weight in air divided by the difference, *viz* :—

Weight in air	...	...	17 carats.
Ditto water	...	...	12 „

$$5-17=3.5."$$

For this purpose, "the substance to be examined should be interposed between the two reflecting plates, when so arranged that the original ray refuses to be reflected, in which case, should the body be doubly refracting, a position will be found in which a great portion of the previously intercepted light will be more or less transmitted." Light may be polarized in a variety of ways; such as, by reflection at a certain angle, from a polished surface, by transmission through plates of Tourmaline, Iceland spar, or other doubly refracting bodies

Electricity is the property which some substances possess of attracting and repelling smaller bodies. This can be excited, either by friction, pressure or heat, or, as in some, by all these methods. Some Minerals are conductors, and others, non conductors of electricity. "A Topaz, a Tourmaline and a number of other Minerals, when rubbed on a piece of woollen cloth, will, like a stick of sealing-wax or glass rod (so excited), attract small light bits of cotton or thin paper. But the metals and those ores which approach to a metallic state, being conductors of electricity, this result cannot be obtained unless they are previously isolated, by placing them on a support of glass or some other non-conducting substance. A very small piece of gilt paper attached by a silk thread to a bent glass rod, forms a simple apparatus which will exhibit the electricity a Mineral has thus acquired :

on approaching it to the gilt paper, it will immediately attract it." Electricity is either positive or negative, or, as it is sometimes called, vitreous or resinous. The amount of time for which some Minerals retain the electricity, helps one in a great measure to establish their identity. Many scientific instruments are in use, to determine the electrical properties of stones, but the simplest plan would be "to use an ordinary electrometer, and to communicate a known electricity to it, by touching it with a piece of rubbed sealing wax, until, on approaching the wax slowly to the needle, it repels it. The needle has then acquired a negative electricity, and will be attracted by a positive electric crystal and repelled by a negative one. This experiment should, however, be tried on a dry day." As a rule, transparent crystals, with bright polished faces, acquire positive electricity, those that have a rough surface, or are not lustrous, negative electricity. Amongst the crystals which become electric by pressure, to a very high degree, may be mentioned the Iceland Spar. Amongst those that are slightly so, are Topaz, Amethyst, and the varieties of Quartz. Pyroelectricity is the electricity which is produced in some substances by means of heat. The Indians were well acquainted with the existence of this property, so were the Greeks, as appears from the name that they gave to Amber, "electron," on account of its power of attracting small bodies by friction. The Tourmaline is called 'Aschentrekker,' in

the Dutch language, owing to its alternately attracting and repelling hot ashes, if placed amidst them. Those gems that acquire electricity by heat generally present opposite poles, *i e*, one end of the crystal becomes positively, and the other, negatively electric, as the Tourmaline, Topaz, &c. It is not the heat but the change of temperature it causes, that produces the electricity. "By increase of heat the positive pole becomes negative, and the negative pole positive. To examine the pyroelectric properties of a gem, it can be held during its heating or cooling against the needle of a sensitive electrometer, avoiding carefully any friction. The longer the crystal, the greater the quantity of electricity produced in proportion. In order to ascertain the length of time during which a stone retains its electricity, it must be left in contact with some metallic body. The Topaz continues to affect the needle after twenty four hours."

All Minerals are either elementary (or simple) substances or compounds. The simple ones are those whose component parts, our present knowledge of chemistry has not enabled us to separate or dissolve, such as Diamond, which we now know to be nothing else but carbon in its purest state. The compounds are those whose elementary parts can be identified and separated, as the Emerald, Tourmaline, Peridot, &c, &c. Two methods are in use for the chemical examination of Minerals, the *moist* and the *dry*. In the former, they are dissolved in

water, or, when that is not found possible, in some acid, in the latter, they are subjected to heat by means of a blow pipe. The ease or difficulty with which gems are fused, determines their chemical composition and coloring matter. There are many gems which are altogether infusible, or fusible with great difficulty, by means of fluxes, such as soda or borax, or salt of phosphorus. The Diamond is an example of the former the Ruby, Sapphire and all the varieties of the Corundums, the Emerald Zircon, &c, are of the latter (by means of borax).

By the application of heat, some Minerals change color, some swell and decrepitate, some burn, globules are produced in some, an enamel, on others, dust, in some others, phosphorescence, in a great many. The blow pipe used, should be either made of silver, (which does not corrode), or made of tinned iron, the cavity being square and placed at the bend. The latter is much cheaper. But in either case, the tip should be of platinum, and removable for cleaning purposes. Care should be taken not to interrupt the stream of air and steady flame. For this purpose, the air should be supplied from the mouth, as from a reservoir which should not be allowed to get exhausted, and not from the lungs which may constantly necessitate the act of respiration, so detrimental to the arrival at successful results. The part of the jet of flame to be used is an important point in the use of the blow pipe. If the outside flame, or, as it is called, the *oxidising*

flame, be used, metallic substances get oxidised, as it does not entirely prevent the contact of the air, if the inner flame, otherwise termed the *reducing flame*, which is of a bluish red and intensely hot, then the Minerals, which now become partially or fully de oxidized, get fused. For carrying on these experiments, a small quantity of the gem, reduced to powder, and held in a small platinum cup, is found to be sufficient. If a Mineral heated in a closed glass box, by flames directed against and beneath it, contains water, it will be volatilized, and condensed on the upper surface. If fluorine forms one of its component parts, the glass may be corroded by it. Some gems are affected by acids, some are not. The Opal is affected by potash, the Garnet, Turquoise, Chrysolite, &c, by acids. The Diamond and the Corundum varieties are not affected by any chemical substances, those Minerals that effervesce on the application of acid should be known as containing carbonates, those that do not, when dissolved in acid generally turn into a gelatinous substance. To produce this result, heat and strong acids are necessary, to produce the effervescence, the acid should be diluted with water, and in some cases, the assistance of heat is required.

MOSAIC.

THAT the art of Mosaic was known to and was in extensive use among the ancients, does not admit of the least doubt whatever "Mosaic pavements," says Pliny, "have been driven from our floors and have migrated to our ceilings and are made of *glass*, a new invention this, for Agrippa in the baths he built in Rome used *terra cotta* decorations painted in *encaustic* in the heated chambers, for the other parts employing stucco work, whereas he would certainly have made his ceilings of glass had the invention existed in his time" The *lithostrotion*, the first species of mosaic, was, as its Greek name signifies, composed of very small bits of marble "*parvulis crustis*" The floor of the Temple of Fortune at Praeneste, built by Sulla, is the earliest specimen of mosaic in Italy All the finest ancient mosaics were entirely made of cubes of natural marbles of various hues The introduction of bits of glass for the brighter tints belongs to a subsequent period Of this the best example is the Circencester pavements But mosaics of the Lower Empire (of which the earliest existing specimen is the ceiling of Sta Costanza) are made exclusively of cubes of colored glass roughly broken from the mass

The Taj at Agra affords a striking example of the art as practised in India. The jewels which

originally formed the mosaic of that splendid specimen of Indian architecture have now been replaced by imitations.

The Egyptian glass-workers of antiquity produced mosaics so minutely that they could be set in rings and in pendants. The following simple but ingenious method was adopted. "A number of fine rods of coloured glass were arranged together in a bundle, so that their ends composed the pattern wished—a bird or a flower, exactly as now the makers of Tunbridge ware do with their slips of differently colored woods. This bundle was then enclosed in a coating of pot-metal, usually opaque blue glass; and the whole mass being fused sufficiently to run all the rods together into a compact body, was lastly drawn out to the diameter required. In this way all the rods were equally attenuated without altering their relative position, and the external coating, when the mass was cut across, became the ground of a miniature mosaic, apparently the production of inconceivable dexterity and niceness of touch. Each section of the whole necessarily presented the same pattern, without the slightest variation in its shades and outlines." The best specimen of this nature is to be seen in the British Museum and once belonged to the Duchess of Devonshire. It is a square tablet, one inch in width, with the figure of the kneeling winged goddess, Sate, upon a rich blue ground.

The author of the present work has two very splendid mosaic works in his possession, showing the degree of perfection which modern Italy has attained in the art. One is a large round table, in which are reproduced in mosaic the principal buildings in Rome, viz, the Pantheon, the Piazza, St. Peter's Church, and other celebrated places. It is a gift to the author from His Majesty the King Humbert of Italy, whose liberality has excited the admiration of all who have seen this unique article. It is estimated in India at about 20,000 Rs. The other is a basilica of St. Peters, also presented to the author by His Holiness the Pope Leo XIII. Both the works have been pronounced by connoisseurs as marvels of mosaic workmanship.

ENAMELS

ENAMELS are of the same composition as pastes, but there is a great deal of difference in the process of their application. "The vitreous mass is ground fine, and then, mixed with gum-water, is applied with a brush to the surface to be ornamented, upon which it is finally fixed by means of fusion. From the degree of heat necessary in the operation, the substratum must be either fine gold or pure copper, capable of resisting it, otherwise the slight compartments formed in the metal to contain the enamel would run, and the outlines of the pattern be deranged." In the preparation of enamels, the ancients used, as the ground-work of their compositions, powdered glass or flint, oxide of lead, and borax, mixed in various proportions, and colored by different metallic oxides. The invention is of Celtic origin, intended to replace the inlaid gem-work of the orientals, by a cheap and attainable imitation in the baser materials of glass and copper. The art had attained perfection in Britain when it was but little understood in Rome (during the reign of Severus), as the celebrated incense-burner, found (with other relics of Greek workmanship) in the tomb-vault of one of the Bartlow Hills, proves. Similar decorations of British origin have been

from flowing, when fused, out of their proper positions " The French became the unquestionable masters of the art, not before the reign of Louis XIV, and, headed by the celebrated Petitot, produced miniatures on gold as excellent as the most beautiful paintings on ivory. The Chinese practise on this method on a gigantic scale. The large basins, exquisitely worked vases, and other things, useful or ornamental, that come from China, are marvellous specimens of the art, and possess this superiority over those manufactured in Europe, that they receive no injury by the action of boiling water

PASTES.

THE word "paste" is derived from *Pastus*, (It. *Pasta*), food, and has been applied by the Italians to the softened plastic stuff, when they revived the process of imitating precious stones. Pastes are imitations in glass of precious stones and gems, (engraved as *camci* or *intagli*), transparent and opaque. The following is a direction for making them :—

"A small iron case of the diameter required is filled with a mixture of fine tripoli and pipeclay moistened, upon which is made an impression from the gem to be copied. This matrix is then thoroughly dried, and a bit of glass of the proper colour laid flat upon it. If a stone of different strata has to be imitated, so many layers of different colored glass are piled upon each other. The whole is next placed within a furnace, and watched until the glass is just beginning to melt, when the softened mass is immediately pressed down upon the mould by means of an iron spatula, coated with French chalk in order to prevent adhesion. It is then removed from the furnace, and *annealed* or suffered to cool gradually at its mouth, when the glass, after being cleaned from the tripoli, will be found to have taken a wonderfully sharp impression of the stamp, but in reverse,

whether the prototype be in relief or incavo. When a cameo is the model, all the undercutting must be stopped up with wax before taking the cast, otherwise it tears away the soft matrix when withdrawn, and on this account, cameos in paste are never so satisfactory as intagli. If it be wished to imitate a gem full of internal flaws, like the Carbuncle or the Emerald, the effect is produced by omitting the annealing and throwing the paste, still hot, into cold water.

The fact of ancient pastes having a much rougher exterior than the modern ones, leads us to the conclusion that they were taken in a much coarser material—perhaps, in terra cotta. They are also full of air bubbles, are much harder than window glass, and would scratch it readily, whereas all modern glass, if colored, is softer than the white kind. Then again the antique pastes possess a charming iridescence covering its surface, which is produced by the oxidising of the glass from the action of the salty matters of the earth. They also have a porous bubbly texture, not only of the surface, but of the whole body, whereas the modern pastes, (when imitating transparent stones), look pure and same all through, as they are made of pot-metal, &c., glass stained of one color.

The practice of imitating stones by means of paste was in vogue in the most classical times. Herodotus speaks of the pendants that hung in the ears of the sacred crocodiles by a name, which,

translated into English, means "fused gems." Such pendants were frequently used in ear-rings and necklaces of the same period. In his description of precious stones, Pliny often dwells upon the difficulty of distinguishing them from their glassy imitations. He mentions the following kinds, as used in the preparation of drinking vessels and for other ornamental purposes:—"Glass resembling Obsidian is made for dishes (*escaria vasa*); also a sort entirely red and opaque, called *Hæmatinon*; an opaque white also, and imitations of the Agate, the Sapphire, the Lapis-Lazuli, and all other colours." Among the kinds produced in his time, he mentions the *Murrhinum*, or imitation of the costly murrhine stone, which formed the bowls in Agate with unornamented surfaces. Glass *Scyphi*, exactly imitating the clouds and shades of brown and white Agate, largely exist both whole and in fragments.

The glass-workers of the Lower Empire invented novelties in the art. Of this, the best specimen is now to be seen in the possession of Baron Lionel Rothschild. It is known to be a work of the 3rd or 4th century. The substance is of a pale Ruby colour by transmitted light, and of a pale opaque green by reflected light. Imitations of onyx-vases went by a special designation, "*Calices Audaces*," or "*Impudent Ware*," to express the boldness of their pretensions. Instances are known of finger-rings made entirely of glass. A curious example

of the ancient imitations is afforded by those disks, the size of ring-stones, the ground imitating *Lapis Lazuli*, and inlaid with other pastes producing a pattern, in low relief. Two specimens of this variety have been seen,—a vine-leaf and a parrot—which, on account of their singularity, fetched £10 each. The glass disks found stuck in the plaster, (before it set) which closed up the Roman tombs, come properly within the scope of the subject. These are mostly the bottoms of cups, placed with the dead to contain the sacrament. Some of these were in the shape of medallions intended to be worn as pendants by the poorer class, who could not afford the gold ones. Within their substance, they contained rough designs cut out of a solid piece of gold leaf laid between two pieces of glass afterwards fused together and made into a compact body. The designs were generally the busts or full figures of Christ, or the Apostles, with suitable legends, sometimes, those of the reigning sovereigns. These medallions were put inside the tomb, with the object of marking the date, and of guarding the repose of the dead. Herachus, who seems to have been a Spanish Goth, and who flourished in the 7th century, gives directions for making pastes. One of the best pieces of paste was found among other remains of Roman antiquity at Shefford, Bedfordshire, and is now to be seen in the Museum of the Cambridge Antiquarian Society. The best ancient intaglio pastes seen are one found

near Rome in 1850, the subject engraved upon it being the Town of Troy, and another, the bust of Abundantia, in imitative Lapis Lazuli. As soon as the glyptic art revived in Italy, the former makers of counterfeit gems began to reproduce intagli in their own material. But the art of paste making reached its perfection under the auspices of the Regent Orleans. The new system was soon taken up by all jewel-makers in Europe. Goethe visiting Rome in the last quarter of the century (1786-9), found paste making a favorite occupation with the connoisseurs. Even up to this day, the Italians show great skill in the art. The account of modern paste would remain incomplete without the mention of Wedgwood's seals and camei. These are, however, made of porcelain, and are decidedly superior to paste in hardness, even to the extent of emitting fire if struck against steel. These are of two kinds, one imitating black Jasper, and the other, Lapis-Lazuli. Strass, called after the German chemist, its inventor, is the brilliant white paste, the material of Paste Diamonds. It reproduces the other gems when colored by different metallic oxides. Various recipes are given by Barbot as to its composition, but the Parisian chemists have hit upon a discovery which supersedes all previous directions. By a preparation of borax, (not yet patent to all), a paste, known as the "diamant de bore," is produced, which becomes as hard as Quartz, resists the action of the file and

when set in real gold is hardly distinguishable from genuine brillants even by the most experienced eye.

The Romans excelled in the imitation of all precious stones,—the Emerald and the Lapis-Lazuli, most particularly—but the ingenious workmen of modern paste have quite eclipsed their fame in the preparation of all other kinds, except, perhaps, in point of hardness. The following recipes are taken from Barbot's *Traité des Pierres Précieuses* (strass) for the preparation of some of the stones —

Strass

Rock crystal	220 07
Murium	342 17
Potass, purified	116 00
Borax	15 07
Arsenic	0 06

Emerald.

Strass	250 00
Copper, green oxide	2 51
Chrome, oxide	0 11

Beryl.

Strass	167 50
Antimony, glass	1 32
Cobalt, oxide	0 082

Topaz

Ceruse of clichy	50 0
Quartz pebbles calcined	50 0

Sapphire

White strass	31 25
Cobalt oxide	0 11

Garnet, Striam.

Strass	27 75
Antimony, glass	13 05
Purple of cassius	0 110
Manganese oxide	0 110

*Selling Prices of Precious Stones—Past
and Present.*

CELLINI calls the Ruby, Emerald, Diamond and the Sapphire, by the name "Precious Stones," and assigns the following price to the best specimens of each—

	<i>Gold Scudi</i>
Ruby, of one carat	800
Emerald "	400
Diamond "	100
Sapphire "	10

The gold scudo was in intrinsic value 9 shillings, and in current, was about the same in Italy in 1500, when she was known to be the richest country in the world. In De Boot's time, the Ruby was estimated by the jewellers at half the price of a Diamond of the same size but not of the same weight, but if it exceeded 10 carats in weight, then, according to the rules he laid down for the latter stone. The value of the Balas was fixed at 10 ducats for the first carat, afterwards to be multiplied by the simple weight, that of the Spinel at half that of the Diamond. The price of Table-cut Diamond was put down for 30 ducats (15 £), the one carat Sapphire, at 2 thalers (6 s.), for higher weights, as their square multiplied by one thaler. The Emerald was at this time so abundant, that De Boot considered one-fourth the price of Diamond even too high for it. Rose cut Diamond of one carat was valued by Berquem at 100 francs, by Taxemier, about quarter of a century later, at 150. At this time no other cut than the Table and the Rose was spoken of. In 1777, Dutens valued the Brilliant Diamond of one carat at 8 louis d'or (each louis being equal to 18 s., intrinsically), and after the 1st carat, as the

square of the weight multiplied by that figure Small Emeralds, if fine, at one louis, a carat, taken together, of $1\frac{1}{2}$ carats, at 5 louis, of 2, at 10, beyond which no definite rules could safely be given It appears that in his time, the Sapphire was not much appreciated, as he assigns to a stone, 12 livres (9 s.), for the first carat, and over that as the square multiplied by this One of 10 carats was valued at 50 louis, one of 20, at 200, and so on In the beginning of the 18th century the value of Emerald fell so low that Caire fixed the first carat at about 24 francs One of 20 carats was priced at 3,000 francs (120 £) only The first carat of the Ruby was put down at 10 louis, of the Ruby of 2 carats, at 40, of 3, at 150, of 4, at 400 Now a days, a perfect Ruby exceeding a carat sells for a good deal more than a Diamond of the same weight For several years previous to 1850, the value of Diamond remained, with slight variations, at the same standard as fixed by Jeffries and Dutens, i.e., 8 £ for the first carat Emeralds and Sapphires were both priced at 3 £ per carat, if fine, the value of the pale specimens of either being difficult to fix, in consequence of their never having a fixed market value But since that period, the Diamond has doubled and the Sapphire quadrupled its value, and, as for the Emerald, it has become the most valuable of all, and if perfect, exceeds the value of the Diamond in the same ratio as that fixed by Cellini The

Spinel and the Balas, more sought after by the Orientals than by the Europeans, have been considered to possess the same value as the Sapphire. De Boots gives the same value to the Pearl as to the Opal, *i. e.*, 3 thalers (9 *s.*) for the first carat, and then as the weight squared, up to 11 carats; but for higher weights, multiplying the square by 4 thalers. The present selling price in Paris, as given by Barbot, is 50 francs per carat, multiplied by the simple weight. The Turquoise of the smallest size, sells for about 6 pence per dozen; whereas a good one, of half an inch in diameter, is fully worth 10 £. One, as large as a shilling, is mentioned by Emanuel as having sold for 400 £. Such gems as have gone out of fashion, (as for instance, the Amethyst, Jacinth, Chrysolite, &c.,) are purchased by jewellers at nominal, and sold by them at fancy price. The fine Persian Lapis-Lazuli now sells in the mass for 30 £ per pound. It is now drawn into slabs, for brooches and pendants, as in the classical days.

The Imperial State Crown of England.

THE following description of the British crown is taken from Professor Tennant's:—

“The Imperial State Crown of H. M. Queen Victoria was made in the year 1838, by Messrs. Rundell and Bridge, with jewels taken from old crowns and others furnished by command of Her

Majesty It consists of Diamonds, Pearls, Rubies, Sapphires, and Emeralds set in silver and gold it has a crimson velvet cap with ermine border, and is lined with white silk Its gross weight is 39 oz 5 dwts Troy The lower part of the band above the ermine border consists of a row of 129 Pearls, and the upper part of the band, of a row of 112 Pearls, between which, in front of the crown is a large Sapphire (partly drilled) purchased for the crown by H M King George IV At the back is a Sapphire of smaller size, and six other Sapphires, three on each side, between which are eight Emeralds

"Above and below the seven Sapphires are fourteen Diamonds, and around the eight Emeralds, 128 Diamonds Between the Emeralds and the Sapphires are sixteen trefoil ornaments containing 160 Diamonds Above the band are eight Sapphires surmounted by eight Diamonds, between which are eight festoons consisting of 148 Diamonds

"In the front of the crown, and in the centre of a Diamond Maltese cross, is the famous Ruby said to have been given to Edward Prince of Wales, the Black Prince, by Don Pedro, King of Castile, after the battle of Najara, near Vittoria, A D 1367 This Ruby was worn in the helmet of Henry V, at the battle of Agincourt, A D 1415 It is pierced quite through, after the Eastern custom, the upper part of the piercing being filled up by a small Ruby Around this Ruby to form the cross, are 75 Brilliant

Diamonds Three other Maltese crosses, forming the two sides and back of the crown, have Emerald centres, and contain respectively 132, 124, and 130 Brilliant Diamonds

"Between the four Maltese crosses are four ornaments in the form of French fleurs de lys, with four Rubies in their centres, and surrounded by Rose Diamonds, containing respectively 84, 86, 86, 87 Rose Diamonds

"From the Maltese crosses issue four Imperial arches, composed of oak-leaves and acorns the leaves containing 728 Rose, Table, and Brilliant Diamonds 32 Pearls forming the acorns, set in cups, containing 54 Rose Diamonds and one Table Diamond The total number of Diamonds in the arches and acorns is 108 Brilliant, 116 Table, and 559 Rose Diamonds

"From the upper part of the arches are suspended four large pendant pear shaped Pearls with Rose-Diamond cups, containing 12 Rose Diamonds, and stems containing 24 very small Rose Diamonds Above the arch stands the *Mound*, containing in the lower hemisphere 304 Brilliants, and in the upper 244 Brilliants the zone and arc being composed of 33 Rose Diamonds The cross on the summit has a Rose cut Sapphire in the centre, surrounded by 4 large Brilliants and 108 smaller Brilliants "

Summary of jewels comprised in the Crown—

- 1 Large Ruby irregularly polished
- 1 Large broad spread Sapphire

- 16 Sapphires.
 - 11 Emeralds.
 - 4 Rubies.
 - 1363 Brilliant Diamonds.
 - 1272 Rose Diamonds.
 - 147 Table Diamonds.
 - 4 Drop-shaped Pearls.
 - 273 Pearls.
-

Wedding Rings.

FROM very early stages a peculiar charm appears to have been connected with the ring. Without beginning or end, it has long been regarded as an emblem of eternity, and also of the strength and perpetuity of affection. The fourth finger of the left hand has long been considered sacred, and hence has been consecrated to wear the wedding ring. The Greeks and Romans were so fully convinced of the intrinsic value attached to this finger, that it was called the medical or healing finger. Their various medicinal preparations were stirred with it in place of a spoon, it being supposed that should any noxious ingredient be included in the cup, warning of the fact would immediately be given by a palpitation of the heart. In some remote country places in England this superstition is still firmly believed in. The other fingers are thought to possess a certain power of evil, but a wound or sore stroked by the wedding finger is expected by them in a short time to disappear; and

the wedding ring itself is by many supposed to have the same healing effect. The rings used by the Jews at their marriage ceremonies were sometimes very large in size, and elaborate in design. The Jewish law demanded too that they should be of a certain value, and to prove this to be the case, they were before the ceremony submitted to an examination. It was a rule also that the bridegroom should purchase the ring out of his own private resources and not obtain it either on credit or as a gift from a friend; and after the ring had been placed on the bride's finger, the marriage was considered then, as it is now, to be irrevocably binding. Among the fishermen on west coast of Ireland, the wedding ring is kept as an heir-loom in the family, and is considered the property of the eldest married daughter; consequently many of the wedding rings still worn by the fish-wives in that district are quite old, and of exceedingly ancient design, being manufactured as far back as the Elizabethan era. In the sixteenth century, both marriage and betrothal rings were made with a motto or posy inscribed inside, and to these Shakespeare, in two or three of his plays, refers.—*Cassell's Domestic Dictionary*.

Diamonds and Sham Diamonds.

PEARLS from the depths of the ocean and Diamonds from the bowels of the earth are constantly being threatened in their intrinsic value by artificial

competition, and natural Diamonds are now, it seems, exposed to the rivalry not only of some conglomerate of Diamond dust—or of what passes for it—manufactured into the semblance of Brilliants, but also to that of genuine Diamonds, produced not by the ordinary agencies of nature, but by chemical and magnetic means at the will of man. A "Manufacturer of Diamonds" has written to the *Morning Post* saying that he can sell for less than a sovereign an artificially made Diamond equal in appearance to a real Diamond worth £300 and undistinguishable from it except by the most practised and skilful experts. But he denies the power of the chemist to produce Diamonds of sufficient size and at sufficiently low cost to have the effect of disturbing the market value of natural Diamonds, and Diamond merchants take the same view of the pretensions put forward by the Diamond manufacturer that he takes of the claims advanced by the Diamond chemists. Nothing, according to the Diamond merchants and the true amateurs of Diamonds, can equal the Diamond in hardness, in brilliancy, and in play of prismatic colours except another Diamond, and to the artificially composed stone, as to the minute crystals of Diamond like matter produced by the prolonged action of a galvanic battery upon a solution of pure carbon, the name of Diamond is refused. Neither ordinary tools nor ordinary heat can affect the true Diamond. If air be excluded,

it may be heated to a white heat without injury ; and though it may be reduced to something like coke by means of an exceptionally powerful galvanic battery, yet so formidable is the apparatus required for effecting its solution that practically the Diamond may be looked upon as insoluble. Its combustibility was first demonstrated by the members of the Academy of Florence in 1694, by subjecting it to the solar rays concentrated in the large parabolic reflector made for the Cosmo de' Medici, when it burned with a blue, lambent flame.

The Diamond is often found in such alluvial deposits as are worked for gold. Diamonds were first discovered in Asia, and soon after their discovery were greatly prized in Hindostan,—as is sufficiently shown by the value attached to them in the tales of "The Thousand and One Nights." The Diamond mines of Golconda were for centuries the only ones known ; but in 1728 Diamond mines were discovered in Brazil ; and in 1868 what are called Diamond-fields were opened up in the country vaguely known as South Africa. The South African Diamond-fields owe their origin, or rather their recognition, to the picking up by a child of a large Diamond on the banks of the Orange River. In 1869 a Diamond which has since become known as the "Star of South Africa" was found by a Griqua shepherd, and several small stones were met with on the banks of the Vaal River in 1870. A year or two ago more than 4,000

persons were employed in connection with the South African Diamond fields, chiefly in the valleys of the Orange and Vaal rivers and at their junction. The remarkable thing about the African Diamonds is the great number of large stones found among them. Their value, however, is diminished by the vast majority of them being tinted with yellow and other shades. Large yellowish stones are now sold for about one fourth the price they fetched eight or ten years ago, while the worth of small stones, even of good quality, has deteriorated by nearly one half. The whole of the South African Diamond region, to the extent of about 17,000 square miles, was annexed in 1871 as a British colony, under the title of Griqualand. The Brazilian mines are now looked upon as nearly exhausted, and as a matter of fact are no longer worked, while the produce of the South African fields is constantly declining. This must have seemed to favour the new industry which has arisen in connection with the manufacture of Diamonds, and the various plans which are from time to time formed by the inventors of the type of Balthazar Claes, in Balzac's "Recherche de l'Absolu," for flooding the market by means of Diamonds chemically produced. Natural Diamonds, however, have lately turned up in the United States, especially in California, and they have also been discovered in various parts of Australia.

The finest Diamonds are clear and transparent as a drop of pure water. But besides these "brilliants of the first water" as they are called both technically and in ordinary conversation, there are coloured Diamonds of every sort and hue. A yellow shade is considered objectionable in a Diamond; so also is a cinnamon colour. Next to rose-coloured Diamonds green take rank in the market; next to green, blue; and next to blue, black. The value of a Diamond may, according to some writers on the subject, be ascertained by a regular formula, according to which the square of the weight in carats must be multiplied by a sum varying according to the condition and quality of the stone. If the Diamond is of good water and of fine shape, this sum may be put down at £2. If, however, the Diamond be perfect in quality and also perfectly cut, the sum to be taken as the basis of the calculation will be £6 or £8. Big Diamonds have a larger theoretical value than small ones; but as a matter of fact Diamonds of large size have often had to be cut up before they could be disposed of in the market. When in 1837 the Deccan booty, obtained by the army of Lord Hastings, was sold, a magnificent Diamond weighing $375\frac{1}{2}$ grains, and of the purest water, brought at auction only £7,200. In the present day, finest Diamonds are held by Portuguese, Spanish, French, and English families in the order named; and the best market for them is in the United States. Among historical

Diamonds an important place must be assigned to the celebrated Pitt Diamond, of which the weight was 430 carats. But after being cut—a process which occupied two years—it was found to have been reduced to the weight of 36 carats, and it was then sold to the Regent of Orleans for £135,000. Its present value is said to be £200,000, though it might be difficult to find a purchaser for it at that price. The Pitt Diamond—or Regent Diamond as it was called after having passed into the hands of the Duke of Orleans—became one of the Crown Diamonds of France. It was destined to meet with strange adventures; for, after being placed by Napoleon on the hilt of the sword of State, it was captured by the Prussians at Waterloo. A Diamond of literally inestimable value, belonging to the King of Portugal, and of Brazilian origin, is said to be worth upwards of £5,000,000 sterling; but this value is clearly not its value in change. For the historical interest attached to it, no Diamond can be compared to Her Majesty's Koh-i-noor. Originally dug from the mines of Golconda, it passed to successive sovereigns of Central India, and in the early part of the fourteenth century, was added to the treasures of Delhi. It remained in the possession of the reigning family until the invasion, in the eighteenth century, of Nadir Shah, who, seeing it in the turban of the vanquished Mahommed, proposed to him an exchange of head-dresses, and, the polite offer being

perforce accepted, bore away with him the priceless jewel. After the assassination of Nadir Shah, the "Mountain of Light" passed through the hands of Ahmed Shah, of Cabul, to Shah Soojah, who gave it as the price of his liberty to Runjeet Singh, ruler of the Punjaub. On the annexation of the Punjaub in 1849 it was stipulated that the Koh-i-noor should be surrendered to the Queen of England, who received it from the East India Company in 1850. At the Great Exhibition of 1851 this famous Diamond was found inferior to its glass model, and it was necessary to surround it with gas-lights in order to bring out its colours. The Russians have a very good Diamond known as the Orloff. It is about the size of a pigeon's egg, and one time formed the eye of an idol in the Temple of Brahma at Pondicherry. Brahma was robbed of it by a French deserter, from whom it found its way to a Greek merchant established somewhere on the shores of the Mediterranean, who sold it to Count Orloff, at that time in command of the Russian Mediterranean squadron, for half a million roubles, an annuity of 20,000 roubles, and a patent of nobility.

The Diamond manufacturers and Diamond chemists of the present day do not aim at producing exceptionally large stones; and as historical curiosities, to which an enormous price has always been attached, we may be sure that neither the Orloff nor the Koh-i-noor will lose much of their

present value. Meanwhile the Diamond merchants console themselves, in presence of the menace brought against their trade, by reflecting that many years ago, under the direction of a French chemist, M Dupretz, carbon, free from every trace of foreign substance, prepared from crystalline sugar candy, was made to deposit microscopic crystals which had the hardness of Diamond powder and the general characteristics of Diamonds and that nothing came of M Dupretz' process. As to whether the new system of manufacturing Diamonds will injure the legitimate business we have no means of judging, but Diamond manufacturers and Diamond merchants are agreed as to the inoffensive nature of the microscopic Diamonds produced by chemical agencies — *Pall Mall Gazette*, January 30, 1880

THE IMPERIAL STATE CROWN OF FRANCE.

*The Weight and Value of the Diamonds of the French Crown,
made in 1791.*

NAMES.	Carats, total.	Value in Francs.
The Regent ...	136	12,000,000
Blue Diamond ...	67	3,000,000
Sancy ...	53	1,000,000
Golden Blues ...	51	300,000
The Crown ...	28	250,000
The Ebanda ...	20	150,000
Pear formed ...	24	200,000
Mirror of Portugal ...	21	250,000
The Crown ...	20	65,000
The Ebanda ...	20	48,000
3, each one of about 18 Carats ...	55	180,000
3, " " 17 " ...	51	118,000
The Tenth Mazurin ...	16	50,000
3, each about 14 Carats ...	43	205,000
2, " 13½ " ...	27	95,000
4, " 11 " ...	46	50,000
4, " 10 " ...	41	91,000
6, " 9 " ...	56	130,000
35, " 7 " ...	249	472,000
17, " 5 " ...	90	164,000
21, " 4½ " ...	92	113,400
20, " 3½ " ...	98	92,500
88, " 2½ " ...	207	88,050
94, " 1½ " ...	149	60,800
13, " 1 " ...	13	2,160
37, " 8 Grains ...	27	5,027
433, " 2 " ...	229	32,737
679, " 1½ " ...	79	13,277
229, " ¼ " ...	16	2,560
1711,	2,030	19,238,511

Semi-brilliant.

NAMES.	Carats, total	Value in Francs.
2, each piece about 7 Carats ...	14	14,000
1, " " 4 " ...	6	8,000
2, " " 4 " .	8	10,000
4, " " 3½ " ..	13	14,000
1, " " 3½ " ..	2	1,200
10, " " " ..	43	47,200

Rose Diamonds.

2, each piece about 21 Carats ...	42	50,000
1, " " " ..	4	1,200
5, " " 3½ " .	17	14,400
1, " " 3½ " ..	2	2,000
5, " " 2 " ..	11	4,000
2, " " 2 " ..	1	400
93, " " 2 " ..	33	3,375
340, " " 2 " ..	67	6,725
1, " " 2 " ..	50	8,100
452, " " " ...	227	91,100

Semi-Brilliant and Roses without statement of their weight.

4 Pieces, worth	...	Francs
10 " "	..	40,000
478 " "	..	324,000
473 " "	..	12,000
473 " "	..	25,000
Set " "	..	1,064,000
2 " "	..	340,000

 1,825,000

*Copy of a List of Gems in the French Regalia, taken by
command of Napoleon, in 1810*

Statement of object.	Name of Stone	No of pieces	Weight in Carats	Value France, Cents	Total value France Cents
Crown	{ Brilliants	2506	1872	11 686 504 85	14 702,728 85*
	{ Rose	146		219 0	
	{ Sapphire	59	120	16 045 0	
Sword	Rose	1659	308	"	201 865 99
Another Sword	Brilliants	410	135	"	71 559 30
Sword	Do.	1576	330	"	241 874 98
Plume of feathers and bird	Do	217	341	"	279 119 37
Epaulette	Do	127	109	"	191 834 06
Mantle Clasp	{ Do	197	61	30 605 0	65 105 0
	{ Opal	1		37 500 0	
Shoe Clasp and Garter	Brilliants	120	103	"	56 877 50
Hat Button	Do.	21	29	"	240 700 "
Rosettes on Hat and Shoe	Do	27	83	"	89 100 0
Order of the Holy Ghost	Do	443	194	"	325 056 25
Order of the Legion of Honor	{ Do	393	82	31 525 95	41 678 75*
	{ Rose	20		40 0	
	{ Brilliants	305	48	10 080 0	
Cross of the Legion of Honor	Rose	16		30 9	393 753 59
Ornaments of Rubies and Brilliants	Rubies	899	410	217 336 68	
	Brilliants	6042	793	161,905 41	
Ornaments of Brilli- ants and Sapphires	Rose	327		496 50	233 816 09*
	Brilliants	333	558	122 051 0	
	Sapphires	67	763	153 865 0	
Ornaments of Turquo- ise and Brilliants	Brilliants	3302	434	87 920 63	130 820 63
	Turquoise	216		42,900 0	
Parure of Pearls	Pearls	101	5912	1,161 123 0	
Collar	Rose	2320		640 0	1 165 163 0*
Ornaments	Brilliants	20	106	"	133 900 0
Comb	Do	9175	1033	"	191 475 62
Girdle Buckle	Do	250	90	"	47 451 87
	Do	480	49	"	83,2 50

* The reader will observe that the totals marked thus (*) are full of mistakes, probably on the part of the printer. Having no means of comparing the figures which we have copied above with any other and of finding out whether the mistakes belong to the totals or to the particulars, we have thought it useless to cast up a grand total.

THE PEACOCK THRONE OF SHAH JEHAN.

THE *Tukht-tâus*, or the Peacock Throne of Delhi, is one of the best specimens of the pomp and prodigality of the Mogul Emperor Shah Jehan. The name is derived from a peacock, with its tail spread (represented in its natural colors in Sapphires, Emeralds, Rubies, and other jewels), which formed the chief ornament of a dazzling mass of Diamonds and precious stones that were encrusted in the Imperial seat. Tavernier, who saw this wonderfully constructed throne, does not seem to disbelieve in the popular estimate of the article which is stated to have cost nearly six millions and a half sterling

THE TAJ MAHAL.

THE *Taj Mahal* is a corruption of *Mumtaz Mahal*, the name of Shah Jehan's Queen, whose tomb it forms. It is situated at Agra in the North-Western Provinces of India, and is "a mausoleum of white marble decorated with mosaics, which, for the richness of the material, the chasteness of the design, and the effect, at once brilliant and solemn, is not surpassed by any other edifice, either in Europe or Asia." The building on the outside is of white marble with a high cupola and four minarets. A lofty hall, of a circular form, lies in the centre of the inside, under a dome, in the middle of which is situated the tomb, surrounded by an open screen of well-worked tracery composed of marbles and mosaics. The walls are also of white marble, their borders being decorated with flowers in mosaic. The materials used for the mosaic work are Lapis-Lazuli, Jasper, Heliotrope, a sort of golden stone (not well understood), with Chalcedony and other Agates, Carnelians, Jade, and similar other stones. "A single flower in the screen," says Mr. Voysey (*Asiatic Researches*, Vol. V,) "contains a hundred stones, each cut to the exact shape necessary, and highly polished." The mosaics are said to be the workmanship of Italians. "It is singular," remarks an eminent historian, "that artists of that nation should receive lessons of taste from the Indians."

VIEWS OF ARABIC AND PERSIAN WRITERS ON GEMS AND STONES.

THE FORMATION OF STONES.

Arabic, Huzur ; Persian, Sung ; Hindî, Puththur.

NINE pieces of earth are transformed into stones when they remain close and compact for a length of period, and take into their elementary watery substance, the elements of heat and dryness. Of the four elements that combine to produce stones,—viz, heat, cold, dryness and moisture—the predominance of one or more over the others gives rise to the difference in their color. For example, white is the color of those stones in which cold and moisture exist in large proportions ; where they do in small proportions, the stones become blackish. Where heat and dryness prevail, the stones get a red hue ; where they have less predominance, the resulting color is yellow. Where the proportion of heat is greater than that of moisture, the stones turn black and hard ; but where both these elements are in small proportions, the stones assume the color of the *Lâjeburd*. Where the heat and moisture are in equal proportions, the stones take the color which is produced by the mixture of white and red ; where these two qualities are in unequal proportions, the stones differ in color and quality, viz, where heat preponderates, the

stones become blacker and harder than those where it does not; and where moisture prevails, they become whiter and softer. The inequality of the elements in the composition of the stones in particular portions of them determines the color and quality of the parts so affected.

It is simply an error on the part of European writers on jewelry to assert that the use of stones externally or internally has no practical influence over the human body or mind.

THE DIAMOND.

Its Properties, Varieties, &c.

*Arabic, Másh, Persian, A'lmásh; Hindustani, Hirá,
and Sanskrit, Hirala.*

THE Diamond is a very hard and dry mineral, and is found in a variety of colors;—white, yellow, red, black, and greenish (called in Hindustani, *Tablái*). The white specimens, full of flaws, are found in abundance; the red, yellow, black, greenish and the flawless *Khálísh* ones (i.e., those stones which do not show through them tinges of any other color but their own), are rare. The spotless *Khálísh* stones of a white or any other color fetch the highest value in the market, if they are of a good large size. The birth place of the Diamond lies principally in the Deccan, about *Kálikándár* (Goleonda), *Jahná pánná* (Panna) and the Kokai Mountains. The way to find out the exact locality of the Diamond in the Deccan is to dig up a hole in the ground and fill it up with water; then watch at sunrise the part which a sudden flash of the lightning may illumine at that time, and then to unearth the treasure which is sure to lie buried there.

The brilliance of the Diamond cannot be noticed in its primitive state, but it has to be brought out by the skill of the *Hukkák*, or the cutters and polishers of gems. The Diamond is also found in

the new island in the south known as Borazil (Brazil?), but these specimens cannot approach the produce of the Golconda mines in clearness and hardness. The quality of the white Diamonds can not be ascertained until they are cleaned by the *Huklak* in the whetting instrument, by being first stuck to a piece of wood by means of shell-lac, and then rubbed over by the dust of the black variety like the *Talc*, and a species of yellow arsenic known as the *Bansi patri Haridda*, the Diamond is full of joints, which are in some cases so imperceptible as to defy detection. In others they are visible to the human eye and can be opened out by those only who are acquainted with the nature of the thing. Those who assert that the Diamond can be cut by glass labor under a grievous error. Whenever it breaks, it always does so in triangular pieces. This stone obtains different names, according to its classifications. *Naosadars* are those which resemble the carbonate of ammonia in color, and whose inside is clear as looking glass. *Kabrast* are those which have a silvery hue. Those that are white but have less of the intensity of color than that of the *Naosadars*, go by the names of *Kadunt* and *Jáyont*. Some people give the palm of excellence to the last variety. Such specimens as have the color of the iron in them are known as *Álmash Hádidi*. The Diamond is incombustible, but it can be burnt by the Hindustani *Hakims* (medical practitioners), in combination with other

substances,—the powder so obtained being said to cure several kinds of diseases

The Diamond is a dry stone and possesses the coolness of the 4th class Some ascribe to it heating properties

Marvellous and Medicinal properties

If worn the Diamond has the virtue of imparting health to the body and of dispelling fear It assuages the sufferings of a tedious labor pain and brings on safe and speedy delivery, if tied round the thighs of the woman about to be confined It destroys all enemies, if worn in the arms, and cures epilepsy, if worn in the arms after being cut into a hexagonal shape If, in combination with other ingredients it is used as a dentifrice, it renders the teeth bright and hard But it is better not to use it for such a purpose, as the presence of a single particle in the stomach may produce death If kept close to the teeth, it causes their fall It is a fatal poison If by accident, some one takes a quantity of it, his life should not be considered safe, until he is made to vomit it out by means of drinking a quantity of fresh cow's milk, (without being boiled), or some heated clarified butter (obtained from cow's milk), or by any other means, such as by applying the fingers to the inside of the throat The soup of some fatty flesh is then to be given to the patient to complete the recovery

RUBY.

(a)—YACÚT

Its Varieties, &c

THE *Yacut* is one of the best of gems and a favorite of men. It is found in a variety of colours—red, yellow, *Kabud* (i.e., blackish), green, white, and of the color of pistachio nuts. Of each of these colors, there are different degrees. Of all the specimens, that which goes by the name of *Romman* (or, the color of the pomegranate), is considered to be the best, it is very hard, spotless and has reflecting powers like looking glass. The largest and the properly cut ones fetch the highest value. Of red *Yacúts*, the following are some of the subdivisions: *Surkho humri*, or very red, *Surkho ordi* or rose red, *Surkho Narungi*, or of the color of the orange, *Surkho Jafrani*, or of the color of the saffron, and *Surkho Nemui*, or of that of the ripe lemon. The following are some of the varieties of the *Kabud*, *Kabud Ashman Guni*, or of the hue of the sky, *Kabud Koheli*, or of the color of *Surma*, (a powder applied to the eyes), *Kabud Lajeburdi*, or of the color produced by the combination of blue and *Ashmani*, and *Kabud Pestai*, or of the color of the pistachio nuts,—a rare specimen. That kind of *Yacut*, which is hard, clear, and has its color (whatever

it may be) evenly spread, without showing the faintest tinge of any other, commands the admiration of all jewel mongers. The *Ydcút* is next to the Diamond in hardness. The following is the order in the scale of hardness among the varieties *Kabud*, red and *Pestai* ones, and the white one. Of the red specimens *Surkho Humri*, *Surkho Ordi*, *Surkho Nárungi*, *Surkho Jáfrán* and *Surkho Lemui*. Of the *Kabud* ones *Kabud Áshmán*, *Kabud Koheli*, and *Kabud Lájeburdi*. The perfectly red specimens are called in Hindi, *Mánik* or *Padam*, and in English, Ruby. The yellow ones are known in Arabic as *Bosrdk*, in Hindi, *Pokrdj*, and in English, *Tuobus* (Topas?) The blue ones are designated in Persian as *Nilum*, in Hindi, *Nilmund*, and in English, *Safidr* (Sapphure?) The *Ydcút* is found in the mines of sulphur and mercury. It is known that this stone is met with at Pegu, but the place about the mines is perfectly uninhabitable, as the earth thereof is black and hard, and frequently emits a sulphurous smell, is surrounded by large trees, and is dry and rent in parts, and, lastly, is the scene of a good deal of storm and thunder in the rainy season. The *Tálirs* (wandering mendicants) and the poor, who with difficulty collect stones from these hardly accessible mines, have, according to the laws of the country, to sell them to the king. If a private party buys them surreptitiously, and the fact becomes known, the whole of his estate becomes escheated to the

Government It is said that a certain king had once attempted to proceed to the mines with a grand procession to get hold of good stones, but he could obtain nothing better than some small specimens found upon digging the earth on the surface He had ultimately to desist, as the unbearable smell of sulphur threatened the destruction of nearly the whole party From that period it was ordered that no one was to dig the earth deep for search of the gem The *Yacut* is also found in *Borazil* (Brazil?), in the new Island discovered in the South (Australia?), and in the *Ohhayanát* (?) Island But the best specimens are those that come from Pegu The Brazilian *Yacut* is large and clear, but it lacks the hardness of the Pegu specimens No other variety than the red one is proof against heat According to some, the red stones attain increased lustre by being subjected to heat Some, again, assert, that the white *Yacut* which shows through it a tinge of reddishness, may be made red, by being put in an earthen pot to heat But practice does not appear to bear out the truth of this statement In fact, smoke, perspiration, oil and bad smell all serve to affect the color of the *Yacut* The *Yacut* is not affected by heat or cold It has the dryness of the 2nd class The yellow varieties have the dryness and coolness of the 2nd class The *Kabud* ones have the warmth of the 1st class, and the dryness of the 2nd The white specimens remain

the same either by heat or cold, and have the dryness of the 1st and 2nd class.

Marvellous and Medicinal virtues.

THE wearer of the *Yácút* obtains satisfaction of mind and strength of the brains. A *durm* dose of it, taken internally, cures epilepsy, insanity, cholera, and the spitting of blood; causes free circulation of blood throughout the system, and prevents the devil (Satan) causing uneasiness of mind. It cures all kinds of poisonings from snake-bite, or from administration of poison by enemies. It frees the atmosphere from the pollution engendered by cholera. It purifies the blood, and brings back to its normal state the fatally quick action of the pulse. It invigorates the power of the soul. The wearer of the *Yácút* in the form of a finger-ring obtains from the deity all the desires of his heart and becomes proof against thunder-stroke and cholera. Worn over the eyes or applied to them as a *surmá*, it cures all complaints of the vision; over the mouth, it takes away the bad smell of it, allays thirst and gives constant satisfaction to the mind. It brings honor to the wearer. The dose for internal use is from one *kirát* (karat? *i. e.*, four barley-corns) to one *ddng* (16 barley-corns).

For a detailed account of burning the *Yácút* to a fine powder, *vide* the work called *Kerdábádin Kabir*.

stones. The Lál possesses heat and cold in equal proportions, and belongs to the 2nd class of dryness.

Medicinal Properties.

THE wearing of the Lál gives contentment, prevents the spitting of blood, cures piles, and all diseases caused by the increase of phlegm. Applied to the eyes as a *Surma*, the stone adds to their lustre. The dose for internal use is from one *Kirdi* or 4 barley-corns, to one *dáng* or 16 barley-corns. According to some, it is from 4 to 8 barley-corns.

CAT'S-EYE.

Its Varieties, &c.

Pernian, Jew.

THIS stone is found in the mines of *Ákik*, in Emen, Ha-osh, Kambayet, and Guzerat. It has joints in some of the specimens, as in *Talc*, and has the shape of human eyes. It is found to be of many colors :—white, red, yellow, and black. In order to make it more brilliant, it has to be cut first, and then, like the *Ákik*, placed in an earthen vessel and put to heat. *Bábdgurí* is the name given by the Persians to such stones as are circular in shape and have their outside color different to that of the inside ; *Solemání*, to such as are red or black ; and *Ágenethur* (or *Lahasaniá*, in Hindí), to such as are green, or yellow, clear, and have reflecting powers like those of the looking-glass. The last variety is met with in the mines of *Yácal*. It is either hard or soft ; that which has two “lines” in it fetches better value than others. It has the dryness and coolness of the 2nd class.

Marcellous and Medicinal Properties

THE Cat's eye infuses hilarity into the mind, cures pallor, brings on safe delivery, in cases of protracted labor, if tied in the hair of the suffering woman, causes infants suffering from whooping-cough, &c, to bring up phlegm, &c, when applied to their throat, and protects them from witchery and evil spirits. It cures lachryma, if applied as a powder to the eyes, and keeps the teeth clean if rubbed over them as a dentifrice. Its powder (obtained by burning) is said to heal sores, if applied to them, and causes new flesh to appear in the place of putrid matter. Its use is a safe guard against unpleasant dreams.

PEARL.

Arabic, Lulu, Per, Marouarut, Turh, Anchin or Anchu, Hindi, Multa or Moti The larger varieties are called in Arabic "*Dur*" That which is the only content of an oyster and is very large, is known in Arabic as "*Dur re mucknun*" or "*Dur re elim*"

PEARLS are born of oysters and are either large or small in size The latter are sometimes smaller than pistachio nuts, the former have sometimes been found to be as big as the eggs of sparrows (*Chatala*), and to weigh 13½ mashes But these are very rare The white specimens are the best, they are lustrous, clear, and perfectly round The following varieties are recognized 1st, the *Bahrani* or those which are found about *Bahran* (Bahrain?), 2nd, the *Hormosi* or those that are produced in *Hormoze* (Ormuz?), 3rd, the *Ammani*, or those that come from the country of *Amman*(?), 4th, the *Surat Sukul*, or those that in appearance resemble the *Surat*,—the long necked drinking pitchers used by the Mahomedans The clear specimens are good, but they are inferior to the round ones The worst varieties are those which are either yellow or black, and have no lustre about them Pearls are to be found in the New Island in the South (*Australia*?), *Borazil* (*Brazil*?), *Chhayalan*(?) and other islands in that

direction; in Moorshedabad, in the big pond known as the *Motijheel*; in Sivagunj in Jahangir Nuggur(?); and in some of the rivers in Sylhet. These are all small, yellowish and dirty. The few large ones observed are like pears in size, reddish in color, and do not exceed 4 rutties in weight individually. Those that have been described above as found in Bengal are not real Pearls, but are some sort of water congealed. The Pearl-producing oysters are invariably found in deep waters and are covered with black fibres like the roots of trees. These are always associated with large pieces of stones. When they feel hungry, they open the sides and eat up all the small fishes, insects, and moss that come in the way. With the increase of the size of some Pearls, the oysters begin to grow larger and the fibres surrounding them get stronger. Such Pearls turn out very clear and large. Pearls are born in the central part of the oyster. As delay in taking out Pearls results in their assimilation with the oysters, all large oysters should at once be ripped open when found. It is said that when drizzles of rain (intended for the formation of Pearls), enter into the opened oysters and remain subsequently closed inside for a length of time in the depth of ocean, they become converted into Pearls. There appears to be no foundation for this statement. The real art of creating Pearls has been faithfully described in the work called "*Keralādin Kōbir*."

In coldness and dryness, the Pearl belongs to the 2nd class

Marvellous and Medicinal Properties

THE use of Pearls conduces to contentment of mind and to strength of body and soul. The burnt powder of this gem, if taken in with water, as *Sherbet*, cures vomiting blood of all kinds. It prevents evil spirits working mischief in the minds of men, takes off bad smell from the mouth, cures lunacy of all descriptions, and all mental diseases, piles, jaundice, all diseases of the heart, intestines, and stomach, stricture and excessive menstruation. Burnt Pearl mixed with water and taken into the nostrils as a smelling powder, takes away head sickness. The burnt powder used as a *Surma*, cures conjunctivitis, cataract, lachryma, the swelling of the eyes, the painful sensation such as is caused by the entry of sand into them, and ulcers. It gives them increased lustre. Used as a dentifrice, it strengthens the gums and cleans the teeth. Rubbed over the body with other medicines, it cures leprosy and the white skin disease known in Arabic as *Bahar*, in Hindi as *Chhip*, and in Bengali as *Chhuh*. It cures all skin diseases. It stops bleeding from cuts and ultimately heals them up. Whether taken internally or externally, it is a sure antidote to

poison It drives away all imaginary fears, and removes all bodily pain. To prevent its tendency to affect the brains, &c, it should always be used with the burnt powder of *Basud* and, in its absence, with that of the white mother o' pearl The dose of the Pearl powder should not exceed *nim meshkal*, or $2\frac{1}{4}$ mashas

The Pearl loses its color by contact with grease, dirt, bad smell and smoke To wash it clean, a quantity of rice mixed with water should be put in an earthen vessel over the fire, and be taken out of it when the water is a little tepid, then rub the Pearls with the water for some time till they become clean Very warm water may spoil the gems According to some, rubbing Pearls with well ground rice makes them quite clean Some say that Pearls can be very well cleaned if fowls or pigeons be made to swallow them up, and the gems got out, a short while after, by ripping open their stomach The heat in the stomach serves to clean them properly. It is said that Pearls lose their brilliancy to some extent in the morning and evening *Kerábddin Kabir* contains full instructions as to how Pearls can be burnt, assimilated, and made into pills, powders, oils and *majooms* The following is one of the processes by which burnt Pearls can be assimilated with each other Strain the burnt powder well Put this into a bottle with some lime juice, and cork it up Fill up half of an earthen vessel (*Handi*) with vinegar, and hang

the bottle over it by means of strings from outside, so that it does not touch the liquid. Cover the vessel up with an earthen dish, and keep it under a heap of cow-dung for 14 days. Then take it up, and after opening it, you will find that the powder had, after having been converted into water, become one congealed lump. According to some authorities, it is not necessary to pour vinegar into the vessel; the result desired might be obtained by attending to the other conditions of the process.

CORAL.

*Its Varieties, &c , &c**Arabic and Persian, Murjân , Hindi, Mugá*

THIS stone bears a resemblance to the branch of a tree, and is found to be of three colors, —red, black, or white. It is to be met with in Emen, imbedded in the earth under the sea. The tree is about a yard in height and has a number of branches attached to it, but these never bear any leaves, flowers or fruits. By the help of water and air, and nourished by the watery substance attracted towards it by the sun and the stars it takes its birth among the surrounding stones, its size and magnitude depending on the intensity of the planetary attractions. It is also found in the seas in Tulas and Andálás. The following is the mode of taking it out of deep water —A long piece of rope, with iron and lead tied to its end, is dropped in a certain place over which a boat is continued to be turned round and round, till the rope gets entangled with the tree, and brings it on the surface of the sea. Where the water is not very deep, divers are engaged to break the tree, tie it with rope and take it up. The cutters have then to cut it into the shape of stones. The first class *Mugá* should be large, red, clear and free from knots and holes. The next class should have the same qualities, except in color, which

should be white. The black ones come under the category of the last class. The *Murján* has the dryness and coolness of the 2nd, and according to certain authorities, of the 1st class. The black varieties belong to the third class.

Marvellous and Medicinal Properties.

A DOSE of *Nim-Durm* or $6\frac{1}{2}$ mashas of this stone is considered to be a good astringent, and a remedy for all sorts of bleedings. A *Durm* or $13\frac{1}{2}$ mashas is an antidote to all cases of poisoning. Worn over the belly, it cures all stomach-complaints; over the throat of infants, it stops their cries and protects them from fear and sudden starts while asleep. The *Murján* has the same attributes, when worn, as the stone known as the *Basud*.

A detailed description of the process of burning and powdering the *Murján* is to be found in the work known as *Kerábdín Kabir*.

THE EMERALD.

*Arabian and Persian Emeralds, Indian Emerald**Its Properties, Varieties, &c*

THE Emerald has its birth in gold and is always found imbedded in the gold mines. Originally, it was gold, pure and simple, its dryness and hardness having gradually converted it into a stone. For this reason, it is said that its color is green. It remains in the gold mine for 21 years continually, before it becomes hard as a stone. On account of their being found in the same mines, the Emerald and the *Zuburzud* have been pronounced by some to be one and the same stone, but, in reality, they are formed of different materials, and consequently bear separate names. The Emerald is capable of being cut, if rubbed against a file. Those Emeralds that have the color of the gold are known as *Zahabi*. Some assert that the place where this variety is kept is never infested with flies, but this statement seems to have no foundation on fact. The *Zahabi* is thought to be the best species of the Emerald. There is another kind called the *Sayidi*, which comes from *Sajid Miser* (Egypt?), and which, when looked upon, shows the reflection of a man with his eyes shut. The variety known as the new Emerald is called *Rac hant*, after the *Rac hant* flower, the green color of which it resembles. *Fustafi* is the

designation of the specimens which have the color of green mixed with black—*Fustafi* being the Arabic for pistachio nuts. This is called the old Emerald. *Sulki* is the name given in Arabic to those stones which partake of the color of the Persian curry, *Chekundur*. Those that have the color of the pepper are called in Arabic *Junjári*, and in Persian, *Jungári*. *Kerási* is the Arabic term for those which are like the *Kerás* vegetable in color. Those that bear the color produced by the mixture of white and green, go, in both the Persian and Arabic languages, by the name of *Sábuní*. But that variety is considered to be the best which is hard, clear, green-colored, and, unlike the *Tale*, free from joints and fissures. The Emerald has the coolness and dryness of the 2nd class.

Marvellous and Medicinal Properties.

WHETHER worn or taken as a medicine, the Emerald bestows contentment of mind, quickens the action of the pulse, gives nourishment to the soul, heart, brains, and stomach; cures epilepsy, removes all bodily and mental pains, stops the vomiting and purging of blood, is an antidote to poison and to bites of wasps, bees, scorpions, &c.; allays unhealthy thirst, and is a sovereign remedy for jaundice, liver-complaints, stricture, gravels, and leprosy. If administered in quantities corresponding with

the weight of 8 wheat-corns, to a patient suffering from the effects of poison or from the bite of poisonous insects, it neutralizes its deadly action—provided it is taken before the poison spreads all over the body. It stops the flow of a fluid substance from the eyes, (caused by weakness of the optical nerves), if it be applied to that part, in the shape of *Surma* or powder; and brings out all the impurities of the eyes if it is kept constantly fixed before them. Its power of preventing epilepsy having been thoroughly believed in, kings and emperors were in the habit of putting this stone round the neck of their babies as soon as they were born. If it be set in a gold-ring and put on a finger, it would cure cholera. The ashes of burnt Emerald would heal up all ulcers if they are rubbed over the parts affected. If, at the time when Sol enters *Libra* (combined with air?), one *Meskal*, that is, $4\frac{1}{2}$ mashas of Emerald, be set into a gold or silver ring of the same weight, and worn on the finger, the wearer would possess the power of striking terror into the hearts of all who would look at him. He would also attain his cherished objects and would detect the presence of poison, (that may have been secretly mixed with his food), by the fact of the stone perspiring immediately on its coming in contact with the edibles. The possessor of an Emerald would never become poor. If a serpent looks at this stone, it is sure to become blind, or, according to some, its

eyes would constantly discharge a peculiar rheum. But those who have practically put the above assertions to the test have come to the conclusion that neither the serpent becomes blind by gazing steadfastly at an Emerald, nor the possession of this stone secures wealth for ever. Many persons, on the other hand, who had in times of prosperity purchased Emeralds at a heavy cost, have been known to dispose of them at a nominal price, when fortune frowned at them. The dose of the Emerald, as an antidote to poison, is one *dang* or the weight of 16 barley-corns; the *Zuburzud* of the same weight may, in the absence of the Emerald, be used for the purpose. To prevent vomiting blood, the dose of the Emerald should be one *Kirat* (Carat), or the weight of four barley-corns. The stone called *Murjan* may be ground into powder and given in cases of purging of blood, when the Emerald is not at hand.

ZUBURZUD,

Its Varieties and Properties.

IT has been said by ¹*Hákim* Aristatalis (Aristotle?) that the *Zumárrúd* and the *Zuburzud* are found imbedded in one mine. The *Zuburzud*, which is born at the time of the combination of the sun, moon, and the star *Zohul*, is divided into three classes:—1st, the *Misry*, or those that are found in Meser (Egypt),—green, or reddish, and clear; 2nd, the *Kabrasi*, located in the *Kabras* regions,—a mixture of yellow and green; and 3rd, the inferior variety known as *Hindi*, on account of its being found in Hindustan,—a combination of yellow and red.

This stone has the dryness and coolness of the 3rd (and according to *Hákim* Altáki, of the 4th) class.

Medicinal and Marvellous Virtues.

THIS stone has all the qualities of the *Zumárrúd*. It keeps the teeth clean, when used as a dentifrice, and the body in sound health; prevents the spitting of blood, and the stoppage or the discharge of an unusually small quantity of urine; cures gravels; increases the lustre of the eye when applied to it as a *Surmd*; and is a remedy for leprosy, when its burnt powder is rubbed over the part affected. The dose for internal use is half a *durm*. When worn, the

stone cures epilepsy, and helps a suffering woman to a speedy delivery, when tied round her thighs.

If one can cut this stone into the shape of a boat, when the moon enters the Pisces, and use it as a ring on the little-finger of the left hand, he can secure freedom from all diseases and calamities. This ring is also good for assuaging the pains of delivery, when worn by the laboring woman. If this stone be cut into the figure of a fish at the period of the moon's entering the Cancer, and be fixed near the fishing hook, by means of lead, it will enable the fisher to land a good number of fishes. It is asserted by the medical authorities that wine taken in a cup of this stone does not intoxicate the drinker.

THE TURQUOISE.

Arabic, Ferozy, Pernan, Ferozá.

Its Properties, Varieties, &c.

THE Turquoise has the color of the "cerulean vault." It is to be found in Nishapore, Khozund, Kerman, Ázro-i-ján, in the mountains that surround Shiraz, and in the Vinut provinces. The largest, clearest and consequently the best stones are met with at Nishapore. The test of the purity of its color is that it should look bright by day and pale by night. The Turquoise is divided into 8 classes, viz., *Falahi, Ashari, Solemani, Durlu, Ashmángani, Abdul Hamedí, Ándleshi, and Gunjání*. The first five varieties have the *Khaki* or earthy color; the rest are found in the Mountains of Vinut, and are considered to be inferior in quality. The Turquoise can be manufactured, by mixing five parts of fresh sulphur and one part of mercury, putting the mixture in a cold ground for a period of seven years, and exposing it for the whole time to the rays of the sun and of the star called *Zohul*. Those stones that are found in Kerman and Shiraz, have a tinge of the white in them, and are therefore designated *Sabánagi* or *Sirboom*. Those that come from Nishapore, Khozund, and Ázro-i-ján, have a dash of the blue in them, and hence their name, *Nilboom*. The produce of the Kerman mines now-a-days turns out better than that of the Nishapore ones.

The Turquoise has the dryness of the 1st class and the coolness of the 3rd

Marvellous and Medicinal Properties

THE Turquoise possesses the virtues of the *Bish* stone. It cures all diseases of the head and the heart. By application over the eyes in the shape of *Surma*, it increases their lustre, prevents the fall of fluid therefrom, brings back the color of the pupils if they get white, and restores natural vision to those who are almost blind at night. It is a sovereign remedy for hernia, swellings, flatulence, dyspepsia, insanity and ulcers inside the stomach or abdomen. In combination with other ingredients, it would relieve and cure the pains and swelling of the body caused by assault. Whether taken with other drugs or simply with honey, it has the power of curing epilepsy, spleen, stricture, &c. In cases of poisoning or snake bite, a *durm* or a quarter *tola* weight of Turquoise should be given with wine, for scorpion bites, a third of this quantity would suffice. But as the above prescription may cause harm to the stomach, it should always have added to it a quantity of *latulā*. *Hakim Aristatalis* (Aristotle?) has limited the dose to one eighth of a *tola*. Worn on the fingers as a ring, the Turquoise brings about happiness of mind, dispels fear, ensures victory over enemies, and removes all chances of getting drowned, or being struck with lightning, or of being bitten by snakes or scorpions. He who after looking at the moon on the *Pratipada* (the first day after new-moon), casts his eyes over this stone, becomes the master of fabulous wealth.

AGATE.

Pernan Akik

Its Varieties, &c

THE hardest, clearest, and best specimens of this stone are found in Yemen, others are to be met with in Kambalayet and in the banks of the seas surrounding the Empire of Rome. It is found to be of various colors,—red, yellow, white, black, parti colored, and bi colored. But none of these colors is durable. *Sukho jagi* is the name given to those stones the redness of which is more intense inside than on the surface, *Saf Sullak*, to those that are clear, and have reflecting powers like those of the looking glass, *Ndsabagd Gae Sullak*, to those which are not very clear and have not the reflecting powers of the looking glass, *Ablak*, to those which are partly white and partly black, and *Jatuplati*, to such as have joints like the Talc and can be separated scale by scale. When taken out of the mines, the *Akik* exhibits very little color, but shows a degree of cleanness and reflecting power. The following is the mode of coloring it.—Put an *Akik* inside an earthen, or, in its absence, a copper vessel half filled with water, and tightly closed and expose it to a brisk fire from the sides and a slow heat from the bottom till the stone attains the desirable color. The lapidary's work would not affect this color at all. *Saji* are those specimens

which have the figure of a tree or hill in them ; *Játap káti* are also known as the *Juzá*. There are other specimens which can be cut breadthwise and which are, if possessed of circular marks, called *Huzur Solemáni*, and, in Persian, *Bábágurí*. All these varieties are hard and form the ingredients of the *Bish* stone.

The *Ákik* possesses the dryness and coolness of the 2nd class;—the former in a less developed form.

Marvellous and Medicinal Virtues.

VARIOUS qualities are ascribed to this stone by the Mahomedan authorities. It cures insanity, when administered with water or with the *sherbet* of the fruit *Sheu* (a kind of apple). It proves a sovereign remedy for hemorrhage in the genital organs or in the rectum, for the spitting of blood coming out of the heart or stomach, for the unusual discharge of the menstrual fluid ; for worms in the stomach ; for swollen, hard boils and porous ulcers ; gravels and spleen ;—when taken with some medicine or with a quantity of water. As a *Surma*, it adds lustre to the eyes. It prevents the bleeding of the gums, and renders them hard, when applied to the parts, as a burnt powder, mixed with that of the *Basud* stone and that of the *Márvdris* (?). It softens the anger of the wearer and prevents his quarrelling with others. The

use of such stones (*Alīk Lahamīka*) as have the reddishness of the water after washing raw flesh, in the shape of finger rings prevents bleeding of all kinds. The wearer strikes terror into the heart of his enemies, obtains his heart's wishes from the gods, and becomes free from pain in the breast. He who attends the royal court, rubbing over his mouth the oil of *Jaytul* (?), with camphor, musk, and *Alīk*, secures very great honors and the favor of the king and of all others. The *Alīk* confers upon the wearer all the blessings that the use of the Turquoise does. Its internal use may do harm to the stomach, but this can be avoided by mixing it with *Katirā* or, in its absence, with the *Basud* stone

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BASUD.

*Arabic, Kojul; Gr., Kojulua-nun; Lat., Kulure-ün;
pure Arabic, Nâsef; Pers., Basud.*

IT would be wrong to say that the *Basud* is the root of the *Murjân* stone (Coral). It has a distinct identity. It is a hard substance, full of pores like the nests of wasps; and is found in the sea-shores in the kingdoms of Yemen, Am-bân, Persia, Maldiva and of the other adjacent islands. The *Basud*, mistaken by some people for a kind of sea-weed, is brought by the waves to the shore, where, with the help of air, it gets hard. To separate this stone from *Murjân* with which it is often confounded, the following experiment will be found useful: Grind both the stones into fine powder and put each in a separate glass mixed with water. The vessel holding *Murjân* will be found to contain gelatinous substances sticking to its bottom, whereas the one containing *Basud*, will show no such thing. The best specimens of *Basud* are red, clear, and have the reflecting powers of the looking-glass. The white varieties are good to look at. The black ones become very hard. *Basud* possesses heat of the 1st class, and dryness of the 2nd.

Marvellous and Medicinal Properties

USED as a medicine, *Basud* is a good astringent, and prevents excess of urine or motions. It takes away the mischief making influence of the Devil over the human mind, cures all kinds of ulcers, epilepsy, insanity (caused by the combination of phlegm and bile,) dyspepsia, gravels, spleen, piles, spitting of blood of all sorts, discharge of bloody motions, stoppage of urine, and so forth. Half a *meskal*, i.e., $2\frac{1}{4}$ *mashas* of *Basud*, mixed with half the quantity of the gummy substance produced by the *Neem* tree, and with the white of fowl's eggs, is an efficacious remedy for the spitting of blood, or for the enlargement of the spleen, &c, &c. This stone takes off all fleshy protuberances caused by ulcers, and removes all signs of them, when rubbed over the parts affected. The powder, prepared from burnt *Basud*, hardens the gums and takes off the swelling thereof. As a *Suma*, it gives lustre to the eye and cures lachryma. The powder got by burning the stone cures itch and prickly heat, if put in bathing water and poured over the body. Mixed with balsam oil, it cures deafness, when applied inside the ears. Spleen swollen body, worms and leprosy can be got rid of by taking four *dangs* of burnt *Basud* with *Silun Zamin*. But as its use may engender stomach diseases and give rise to troublesome belchings, it would be safe to put $4\frac{1}{2}$ *mashas* of *Latira* into the compound. Tied over

the abdomen, this stone is said to cure all diseases appertaining thereto. If any one melts this stone with equal weight of gold and of silver, and wears a ring made of the melted stuff,—at the time when the sun and the moon approach the star called *Zohdré*,—he is safe from epilepsy and witchery, and will have no trouble in life. If any one burns the black *Basud* and uses the powder obtained with the water intended for his bathing, he attains great physical strength.

The Process of burning Basud

BREAK the stone into fragments and place these in a vessel made of *Coune*. Put this vessel overnight in an oven such as is used by those who bake bread. Take the pieces out in the morning and grind them thoroughly. Care should be taken that the stone does not get destroyed by being burnt altogether, in consequence of its remaining inside an over heated stove. For accounts of medicines that can be prepared with this burnt powder, vide *Kerabadin Kabir*.

THE ESHUB.

Arabic, Hunál Busuf; Persian, Eshum.

Its Properties, Varieties, &c.

THE *Eshub*, sometimes called the *Eshut*, is a very hard stone, possessing, in different specimens, a variety of color. In the order of quality, the species known as *Já-e-oní*,—hard and clear as a looking-glass—comes first; next, *Subj-má-en-zun dí*, the color of which is a compound of green and yellow; next, *Subj-má en Safédi*, a mixture of green and white; and the last, *Káfuri* or the white specimens.

The *Eshub* has the dryness of the 2nd class and is cool.

Marvellous and Medicinal Properties.

If taken internally, the *Eshub* drives away fear, increases the powers of the digestive organs, cures insanity, and monomania of that kind which puts the patient under the impression that he is being beaten and abused by all men, and impels him to return the compliments. If worn, it cures stricture and the vomiting of blood that comes out of the chest. If worn on the neck, it cures the spitting of blood issuing from the lungs at the time of coughing. Gravels can be got rid of by making the sufferer take one *dang* or the weight of 16 barley-corns of the ashes of burnt *Eshub*,

along with the white wine. If tied about the thighs of the woman under painful labor, it would help her to a speedy and easy delivery. If worn on the arms, it dispels enchantment and prevents the fear of lightning. It would ensure release from all bodily pains, if it could be worn, after an image of a man has been engraved upon it at the period when the Moon enters the *Búrj-átusi*. For the purpose of wearing, the quantity, prescribed by some, should represent $4\frac{1}{2}$ mashes in weight.

OTHER KINDS OF STONES.

(1)

Arabic, Huzrúl Áhámur, Persian, Sung e Sorukh
L A Á L

THE Láál is a variety of the Diamond and has the color of the roots of the Coral. The slightest dose of it is likely to be poisonous

(2)

Arabic, Huzrúl Ábabi, Persian, Sukur Sung and
Sung e zukhum.

THIS stone is found among the stones in Arabia, and has the color of the tusks of the elephant. Rubbed into a paste and taken internally, it cleans the body and gives it a brightness. It also stops vomiting blood. If powdered and applied against all kinds of ulcers, it cures them entirely. As a dentifrice it keeps the teeth clean and strengthens the gums.

(3)

Arabic, Huzrúl Áshfd.

THE best specimens of this stone possess a white color, and belong to the 2nd class of heat and dryness. One of its chief virtues lies in its power of converting all watery substances into dry matter.

It prevents vomiting blood, and its powder cures all ulcers and the swollen parts of the body, if rubbed against them. If taken with spirits of wine, or with any *Sherbets*, (dose, 2 *dangs*, or the weight of 32 barley corns), it proves to be a sovereign remedy for gravels or pallor

(4)

Arabic, Huzrál Ashakef

THIS stone is either red, black or yellow. But whatever may be its external color, the stone will always show inside a mixture of black and sky-blue, when any of these gets broken. It is both cold and dry. Its powder has the same medicinal effects as the *Huzrál Áshfa*. As this stone comes to be of constant use to shoe makers, it has been designated *Huzrál Ashakef*, the term *Ashakef*, in Arabic, meaning the shoe makers

(5)

Arabic, Huzrál Afroge or Hurul Afrodi

IT is a kind of stone which does not sink in water. It is found in Islamboul (Stamboul?), in the Roman (Ottoman) Empire. Its powder heals all ulcers, and as a dentifrice, it strengthens the teeth. Taken internally, it has an astringent effect. An internal dose of one *dang*, or the weight of 16 barley corns, is an antidote to poison by scorpion-bite, &c

(6)

Arabic, Huzrúl Áfrekí

THIS stone is neither too heavy nor too light in weight, and neither too hard nor too soft. It has streaks of lúna inside it. It is found in Afrecia (Africa?). If with its qualities as to weight &c, as described above, it is found to possess an yellow color, the specimen is considered to be the best of all. It has the quality of dryness in a very little degree. Its burnt powder mixed with water cures all ulcers of the body, when rubbed over them. But if it be applied to painful parts, the pain will gradually increase. To guard against this fresh trouble, mix it with honey or spirits of wine. If the powder be mixed with wax, it will cure all ulcers caused by burns

(7)

Arabic, Huzrúl Andgdes.

If rubbed in water, this stone will render it red like blood. It cures the swelling of eyes and lachryma, if applied to them, after being rubbed in milk taken from the teats

(8)

Huzrúl Bárakí.

THIS stone is very much like the *cowrie*. Some specimens look like the palm of the hand, but they are very thin. The stone is said to be born of the

lightning, in such places as Kofá (?). When the lightning fluid falls on the water which fills up excavations and small holes in the ground, it floats on the water for some time and then sinks under it. The stone is found in these places when the water dries up perfectly. Dropsy and inflammation of the navel and of the whole stomach can be cured by means of this stone, if used in the following way:—Grind the stone into fine powder, mix it up with water and then dry it in the sun. Continue doing so till the powder soaks in four times as much water as was first put in; and then apply the powder round the navel, in the parts affected.

(9)

Huzrúl Bâhârl.

This stone is white, round and hard. It contains a kind of "seed" inside, which makes a rattling noise when the stone is shaken. It is always found on sea-shores, and is considered by some to be a kind of sea-animal, cast up to the shores by the waves, when it is dead. But nothing definite has yet been known of the thing. It cures gravel, when taken in quantities weighing two *dange*, or 32 barley-corns.

(10)

Huzrúl Bohirá.

THIS is a stone of a black color, and is so thin that, by the slightest contact with fire, it becomes hot. It has no healing properties in itself, but in conjunction with proper medicines, it is found to be efficacious in curing ulcers and swellings of any part of the human body.

(11)

Huzrúl Baram.

THIS is a black stone, found in Khorassan. Taken internally, it cures the spitting of blood. As a dentifrice, it strengthens the gums.

(12)

Huzrúl Bar.

THE *Bar* is a white, round, and clear stone, found in the seas in the county of Hejaj (?). If rubbed a little in water and taken, it brings on copious urine. Tied over the bladders, this stone can bring gravels out of persons suffering therefrom, with the urine which it renders free and clear. A similar kind of stone is found inside the mother-o'-pearl in the oceans in Jiddah. But it is black and very much inferior to the *Bar*. No one has yet examined the properties of this stone.

(13)

*Huzrál Bukur or Khuzrawol Bukur ; Hindi,
Gaudahan.*

THIS stone is found inside the "Bile" of the cow. In size and color, it is like the yellow of the fowl's egg. It tastes very bitter. When it is taken out of the stomach of the cow, it gets dry and becomes very hard. It also assumes a black color and gets wrinkles all over its body. This stone is sometimes long, or round or triangular in shape. It can be converted into any shape, when taken out of the stomach where it remains very soft. Its weight ranges between one and four *meshkals*. The virtues of such of the stones as are born in the teats of the cows have been fully described in the work known as *Fid-e-zuhur*. The existence of this stone in the body of cows is traced by their general outward symptoms. Such cows as have the stone in them get gradually emaciated; the color of their bodies becomes yellow, that of their eyes, yellow and white, and they keep constantly bleating. Of the animals so affected, only one or two per cent. happen to have the stone inside their stomach. The best specimens of these stones are large and hard.

Huzrál Bukur belongs to the 2nd class of dryness and heat. But *Hakim A'táki* (?) places it in the 2nd class as regards dryness, and in the first, as regards heat.

Its Medicinal Properties

Huzrál Bukur is less powerful in the art of healing than the stone called *Huzrul Tis*. It cures all boils, swellings, ulcers and gravels, as well as excessive discharge of urine and menses. It also relieves the disease which is known to affect the left thighs of little children in Bengal and in the North Western Provinces of India, and which is designated in Persian as *Radba o Khafa e habia*. If applied to the eyes by itself or with other medicines, it improves the vision and cures lachryma. Rubbed over the body, it cures piles, ulcers, and white leprosy, and other discolorations of the skin. It brings on speedy relief from prickly heat, itch, and other skin eruptions, if it is ground with a little quantity of water, (in which the spice *Dhond* has been kept for some time), and then applied to the body. In order to make hairs, grown gray with white leprosy, resume their natural color, root them out of the head, and put thereon the paste obtained by rubbing the stone with spirits of wine. It stops lachryma, if a particle of it, of the size of a lentil, mixed with the juice of the vegetable called *Chehend*, is taken into the nostrils as a snuff. If two bits of it (each of the size of a lentil) be taken, after bathing, with some laxative, for some days, and be accompanied with the diet of the flesh of strong and plump fowls and kids, the patient must ere long become a strong fat man.

Head complaints are sure to follow, if the internal use of this stone is not attended with that of *Katirâ*. Doses of two *kirats* (sixteen *mashas*) and one *meskhal*, (i.e., 100 wheat-corns) are poisonous in their effects. The stones that are taken out of the bile of the cow are productive of better results than those found in the heart of that animal.

(14)

Huzrûl Belldor.

THIS well-known stone is white and clear as looking-glass. It is harder than lead. It can be worked into cups, drinking glasses, plates and lenses for microscopes, &c. Kept close to a person, it prevents his dreaming bad dreams and being subject to sudden starts while asleep and dreaming. Gazed upon fixedly for some time, this stone cures lachryma. Rubbed over the teats of women, in which the milk has dried up, it brings on a copious flow. It becomes very clear after being steeped in sheep's milk for some time. Cut round, with a thick point in the centre, and gradually thinned down the sides and then fixed on the openings of the microscope, it helps one in looking over a great distance. If a glass is cut in a similar manner and used with the same view, it serves the same purpose.

भारतवर्षका जहरीलोगोंका मत ।

वर्त्तमान जहरी लोगोंका मतके अनुसार चौराशी सङ्गका विवरण लिखा जाता है । जहरी लोग पत्थरको सङ्ग कहते हैं, लेकिन जहरी लोगोंका एक जुदा मत या कोइ प्रसिद्ध ग्रन्थ नहि है । उनलोग संस्कृत, आरबी और पारसी ग्रन्थसे थोड़े थोड़े मत लय करके एक मत खाड़ा किया ; इसका प्रमाण यही की उनलोग जो सब नाम आदि व्यवहार करते हैं, तिसका कोइ कोइ संस्कृतमूलक, कोइ कोइ आरबीमूलक और कोइ कोइ पारसीमूलक, कोइ कोइ नाम उनलोग अपनेका भाषामे प्रसुत कर लिया । जहरीलोग जीस चौराशी सङ्गका नाम कहते हैं, कोइ एक जहरी यह सबका बयान करणे नहि शके । इस कारण हमने यज्ञत् अनुसन्धान करके आरबी आदि यज्ञत् जातका जहरीलोगके पाससे यही चौराशी सङ्गका विवरण संग्रह किया । लेकिन इस माफिक होने शके की एक जातका सङ्गका दोनो भाषामे दोनो नाम भये, इसके कारण यही है, की भिन्न भिन्न जातका जहरीके यातके उपर एकीक करके हमने यह सब विवरण लिखा है ।

भारतवर्षके जहरीलोग चौराशी प्रकारका सङ्ग कहते हैं, लेकिन इटालीयान आदि इउरोपका जात जो सब सङ्ग संग्रह किये हैं, उसका संख्या चौराशीसे यज्ञत् ज्यादा होता है । भारतवर्षमे चौराशी सङ्गका नाम प्रचलित

THE VIEWS OF THE MODERN HINDUSTHANI JAHARIS (JEWELLERS),

The Eighty-four Sungs.

It would appear from what has been gathered from the Hindustani jewellers of the day that nothing like original authoritative views on jewels were known among them from time immemorial. The views of the modern jewellers are based partly on Sanskrit, partly on Arabic, and partly on Persian authorities, supplemented by their own opinion, arrived at by practical experience, as to the value, quality, or defects of gems. These views have come down by tradition from generation to generation and are now accepted as the recognised opinion of the Hindusthani jewellers. The names of the gems enumerated by them are, for the aforesaid reason, found in some instances to be in Sanskrit, in some other, in Persian or Arabic, and, in a great many, in Hindi, or a dialect of their own.

The Italians and other nations of Europe have collected a much larger number of precious stones than those enumerated by the jewellers of Hindusthan. The term by which modern jewellers designate jewels and stones is called *Sung*. The number of *Sungs* known to the jewel-merchants in this country and in use among them is eighty-four. These are the species that the Emperor Humayun of Delhi was able to collect and with which Shah

होनेका यही कारण है, की दिल्लीका पातसा आकबरके पिता ज़मायून पातसा ईराजी १५४५ या ४६ सालमें हीरा आदि सङ्गका संग्रह करणेको मन करके बङ्गत् अनुसन्धानसे चौराशी प्रकारका सङ्गसे अधिक संग्रह करणे नहिं शके, इस कारण से तब भारतवर्षमें चौराशी सङ्गका नाम उल्लेख देखा जाता है। बाद उसके ईराजी १६५८ सालमें साहजान पातसा जिस वक्त आग्रामे ताजमहल नाम करके एक समाधि-मन्दिर अपने वेगमका कबर पर बनाया, तिस वक्त अपने परदादाके संग्रह किये तिस चौराशी सङ्गसे तिस समाधि-मन्दिरके देवाल पर नाना रकमका हस्त, लता, पशु और पक्षी आदिका प्रतिमूर्ति बनायके अपने अतुल ऐश्वर्यका, वेगमका उपर अलौकिक प्रणयानुरागका और भारतवर्षके कारिगर लोगोंका कारिगरिका श्रेष्ठ सीमा देखाय दिया। आभि तिस सब सङ्गका अधिक भाग कालका उदरमें पड़के वही समाधि-मन्दिरका शोभानाश किया।

जहरीलोग पहिले सब रत्नको दुइ भाग करते हैं। जिस सब रत्नके भितरसे आला निकालते हैं, उसको बीड़ और जिस सब रत्नके भितरसे आला नहिं निकालते हैं, उसको गडुद कहते हैं। यही दोनो भागको फेर कसमें आवल, कसमें दोयम और कसमें सेयम यही तिन श्रेणीमें विभाग करते हैं; नी रत्न कसमें आवल, सेवाल नीरत्न जिस सब पत्थर गडनेमें व्यवहार होते हैं, तिस सब कसमें

Jehan decorated the *Tajmehal*, with mosaics representing the figures of birds, animals, trees, and so forth, thus giving evidence of the vastness of his wealth, the depth of his regard for the Empress, and the extraordinary skilfulness of the Indian artists. The cruel hand of time has now defaced much of the beauty and splendour of the *Tajmehal*, by causing the disappearance of most of the stones that formed the mosaics. The names of the eighty-four *Sungs* which have presently been collected from Hindusthani jewellers will be found in due course. In consequence of the inability of any single jeweller to enumerate all the eighty-four specimens, they have been collected from a variety of sources, and it is therefore not unlikely that among these eighty-four kinds there might be some which have in one place been set down by their Hindi names and in another by their Persian designations.

Jewellers divide gems and stones into two classes, viz., *Bir* and *Gudúd*; i.e., transparent and opaque. These two kinds are subdivided into three classes, viz., *Kusme A'val*, *Kusme Doyem*, and *Kusme Seyum*. The nine precious gems as recognised by Sanskrit authorities come under the head of *A'val*. Other stones used in jewelry come under the class *Doyem*; and the rest, out of which cups, mortars, pestles, and the like, are made, come under the designation of *Seyum*.

With the exception of the Pearl, Cat's-eye and Coral, all stones are generally cut into any of the

दोयम और तत्सेवाय जिस पत्थरसे कटोरा, खल आदि बनावते हैं, तिस सब कसमे सेयम त्रेणीभुक्त होता है।

मोति, लघुनिया और मुद्गा सेवाय और सब रत्नके कुतवी, आठोयास, खोरो और गेर्हा यही चार घाट होता है। आयतक्षेत्र या बहिर्के समान चौकोण घाटको कुतवी घाट; आठकोण घाटको आठोयास; देखनेमे पानके समान, लेकिन नीचेमे थोड़ा चौड़ादार घाटको खोरो घाट और गोल घाटको गेर्हाघाट कहते हैं। कुतवी घाट ठिक चौकोण होनेसे उसको चौखोटा कहते हैं। जिस आठोयास देखनेमे प्राय करके गोल है, उसको ठासा आठोयास और जो आठोयास लम्बापन है, उसको तुला आठोयास कहते हैं। खोरो घाट त्रिकोण होनेसे त्रिकोण खोरो और ठिक पानके समान होनेसे पानघाट कहते हैं। गेर्हा घाट बादामका समान होनेसे बादामचा घाट और थोड़े लम्बा होनेसे तूलानी घाट कहते हैं।

१ हीरा।—गोलावी, मनस्यति, नीलवक्त्र, वसन्ती, गद्ग (अत्यन्त कड़ा हीराको गद्ग कहते हैं, उसके उपर आसके छानोंके समान दाग रहते हैं, उसको चाल या चक्कर कहते हैं, नरम हीरामेभी काटनेके दोषसे चाल होता है, यह अति खाराप, वह दोषयुक्त हीरा मृत्युकी कारण है), कलठी, सफेद, भूरा, पीला, काला, कक और

four shapes or *gháts*, viz., *Kutbí*, or the oblong shape; *A'ṭhonyás*, or the octagonal; *Sonro*, or the shape of the heart, and *Gerddá*, or the circular shape. The *Kutbí* is called *Choukhontá*, when the stone takes the shape of a square. The *A'ṭhonyás* is called *Tháṣ A'ṭhonyás* when the facets of the octagonal cut are so small as to render the surface almost circular, and *Túlá A'ṭhonyás* when the stone is cut into an octagonal figure a little elongated. When the *Sonro* becomes almost triangular, the cut is said to be *Tekouá Sonro*; when it takes exactly the shape of a *pón* or betel-leaf, the cut is called *pán ghát*. When the *gerddá* takes the form of a *Bádám* or almond, the cut is known as *Bádám-chá*; when it is oval, the cut is called *Túlánt Ghát*.

1. *Hírd*—The following are the varieties of the Diamond:—*Golábi* (rose-red); *Bunnspati* (green); *Nil Bajra* (Blue Diamond); *Basantí* (yellowish white); *Guruch* (a very hard Diamond,) with a thin skin called *chát* or *Abruck* on the surface. Such coating may be taken by soft Diamonds owing to the unskillfulness of cutters. The wearer of a Diamond defective in this respect is liable to death. *Kulṭhí*; *myed* (white); *Bhúrá* (ash-colored); *Pilá* (yellow); *Kálá* (black as ink); *Kuf* (of the color of the catarrhal mucus); and *Fogid*.

थोगिया हीरेकी यही कय जात है। पकना, छिटा, गाढ़ा और धूमर यही चार प्रकारका अयेव हीरामे होता है। हीराके भितरमे जो चिर देखा जाता है, उसको पकना अयेव कहते हैं। हीराके भितरमे कालापन लिये ऊँचे झुंझी जो दाग रहते हैं, उसको छिटा अयेव कहते हैं, यही छिटा शुद्ध काला होनेसे काला छिटा, शुद्ध लाल होनेसे लाल छिटा, या लाल दोप और पाँसको समान होनेसे मूरा छिटा कहते हैं। हीरेके बीचमे गर्त रहनेसे उसको गाढ़ा अयेव कहते हैं। हीरामे इन्फ्रामाफिक छिटा रहते हैं, की वज्र छिटाको कोइ वक्त देखा जाता है और कोइ वक्त देखा नहीं जाता है, उसको धूमर अयेव कहते हैं। जिस हीराके कट समान नहि होता है, उसको खरीला कहते हैं, यहभी अयेवके बीचमे गिनति है। हीराको छोटा तुरमुली।

२ माणिक।—बोलावण (धुव लाल), बिनीसी (थोड़े कालापन, यह अति खाराप), ताआवत (चिरदार खाराप), गुलगु (जरदपन), आतलसी, आतसी और खयरा (कायके समान रङ्गदार), यही कय जातका माणिक होता है। चिर (फाटा), दुधक (दुधके सरका माफिक दाग),

The following four defects in the Diamond are recognised:—

- (a) *Puchhná*, i.e., the fissures observed inside the Diamond.
- (b) *Chhitá*, i.e., the red spots (mixed with black) observed inside; *Kálá chhitá*, i.e., the black spots seen inside; *Lál dosh*, the red spots; *Bhásá chhitá*, the ash-colored spots.
- (c) *Gárá*, i.e., holes observed on the surface of the Diamond.
- (d) *Dhāmur*, i.e., very minute spots visible at times in any portion of the Diamond. According to some jewellers, *Khunrílá*, or irregularity in the cutting of the facets, is reckoned as one of the defects of the Diamond.

The *Turmul* sometimes passes muster for the Diamond.

2. *Mdnik—Choldbarna* (deep red); *Binaust* (red with a tinge of black)—a defective specimen; *Tánjaval*, with fissures—a defective specimen, *Gulgun* (with a shade of yellow); *A'tlasí*; *A'last*; *Khayrá* (of the color of the catechu).

The following defects are recognised in the Ruby. *Chir* (fissures); *Dadhuk* (milky imperfections); *Abruk* (scales like those of the tale); *Dābhā* (absence of "water"); *Binausi*; *Párek*, (fissures and milky imperfections combined); *Jutlá* (the presence of a yellowish hue in addition

अभ्रक (अभ्रके समान दाग), डामा (पाणि ना रहना), पारेक (दुधकके साथ चिर), विनोची (कालापन), जटला (अयेवके भितरमे जरद-पन), जावला (अयेवके भितरमे गोलावी या कालापन) यही कय प्रकारका अयेव माणिकमे है। माणिकके खोटा नरम।

३ लशुनिया।—कणकक्षेत (विष्णुके आंखके समान रङ्गदार), धूमक्षेत (धोयेके समान रङ्गदार), श्यामक्षेत (काला), चिउक्षेत (चिउका समान रङ्गदार), कलकेत्ताका (नया खानका), चादिया (बेसूती), लशुनियाका यही कय जात है। चिर, चादर, और गदुर यही तिनो प्रकारका अयेव लशुनियामे है। सूत सब जगहमे होनेसे चादर अयेव और कोइ स्थान खसखस होनेसे गदुर अयेव कहते है। लशुनियाका खोटा कर्कतक।*

४ मोति।—मियानी (कालापन), सुरमई (थोड़े कालापन), चूणाखाड़ी या तामची (लालापन), सुरवी या कुडकुड़ (छोटे और नागोल), कचिया (मयला), बिरेहीन (सीसाके समान रङ्गदार), काहेल (खुब सफेद, बसरामे होता है), मिंखी बसरा (पीलापन), दुटगुडी (थोड़े

* कलकेत्तामे रहनेवाला राजा राजेन्द्रनाथ मल्लिकके मोकाम पर एक दोरङ्गा लशुनिया है, इसमाणिक लशुनिया अयेवी, यह अयेवसे बज्जत जानि होता है, वह राजाके एक सेइका यह लशुनियेकी पहरेनेसे भर गये। कोइ कोइ लशुनियामे हरफ रहते ह, यही ग्रन्थकारके पास एक लशुनिया है; उसमे (S) ईराजी एस देखा जाता है। वही हरफ ग्रन्थकारके नामके पहिले हरफ है।

to any defect); and *Jārlā* (the presence of rose-red or black color in addition to any defect).

The *Nurum* sometimes passes muster for the Ruby.

3. *Laṣuniyā*—*Kanak-kshet* (like the eye of the cat); *Dhūm-kshet* (smoke-colored); *Syām-kshet* (black); *Ghīṭ-kshet* (of the color of the ghee); *Kalcūtāḱā* (born in the new mines); and *Hāriyā* (having no "lines").

The following are the defects of the Cat's-eye;—*Chir* (fissures); *Chādur* ("lines" covering all the surface); *Gadur* (transparency in some portions and opacity in others).*

The *Karketaka* sometimes passes muster for the Cat's-eye.

4. *Moli*—*Miyānī* (blackish); *Surmayī* (a little blackish); *Chundkhārī* or *Tāmochī* (with a tinge of red); *Purabī* or *Kurkur* (small-sized and not perfectly round ones); *Biherṣī* (lead-colored); *Kachiyā* (pale-colored); *Kdhel* (very white, and found at Bussorah); *Singlī* (yellowish); *Tutgurī* (bluish); and *Jādām khārī* (greenish).

The following *ghāts* or cuts are approved; viz., *Sird*, *Gol*, *Kumur*

* Bi-colored Cat's eyes have inauspicious properties in them. One such specimen is in the possession of Rajah Rajendra Mallick of Chorbagan, Calcutta. This stone is alleged to have caused the death of his third son who used to wear it.

The author of this work has in his possession one Cat's-eye which bears upon its surface the mark of the letter S, the first letter of his initials.

नीलापन), और जादाम खाड़ी (सबुज-पन), वही कय जातका मोति होता है। सीरा, गोला, कमर और पारा मोतिका यही चार घाट है। यही चार घाटका पाच पांच भेद होके बिश रकम होता है। बिश रकम मोतिका नाम, (१) कुलकौ, (२) सीरा, (३) चौथ सीरा, (४) सुजनौ, (५) गाभा, (६) खड़ीगाभा, (७) तीरगाभा, (८) आ, (९) कमड़, (१०) खड़ी कमड़, (११) ठेठि कमड़, (१२) बटला, (१३) आनसा, (१४) सिष्टि आनसा, (१५) चिकनि आनसा, (१६) चिपटी आनसा, (१७) पारा, (१८) चुखा पारा, (१९) कड़ा पारा, और तिलिया (२०)। गरज (गर्जके समान बड़े दाग), लहेर (छोटे गर्जके समान दाग), भड़कन (कोइ जगहमे बड़े गर्ज कोइ स्थानमे छोटे गर्ज), चोड़ा (अति छोटे छोटे गर्ज), घदत (टोलपडा); यही कय प्रकारका अयेव मोतिका है। तामची और टुटगुड़ी यही दो जातका मोति आच्छा है, लेकिन काहेल : जातका मोति सबसे आच्छा और उमदा है। मोतिका खोटा बिलाती मोति।

५ गोमेद।—गोमेदका एकी जात है, चिर, चिटा और अवरकी यही तिन प्रकारका अयेव गोमेदमे है। गोमेदका खोटा तुरपाना।

and *Pára*. Each of these four cuts is divided into five classes. -

The following are the names of the twenty kinds into which Pearl is thus divided:—1, *Kulkt*; 2, *Sirá*; 3, *Chauth-Sirá*; 4, *Sujnt*; 5, *Gábhá*; 6, *Kharí Gábhá*; 7, *Tir-Gábhá*; 8, *A'n*; 9, *Kumur*; 10, *Kharí-kumur*; 11, *Thethi-kumur*; 12, *Butlá*; 13, *A'nsá*; 14, *Sinti-A'nsá*; 15, *Chikni-A'nsá*; 16, *Chipti-A'nsá*; 17, *Pára*; 18, *Chukhá-pára*; 19, *Kará-Pára*; 20, *Tiliyá*.

The following are the defects: *Guruj* (holes on the surface); *Laher* (small holes); *Bhurkun* (both large and small holes); *Chorá* (very small holes); *Ghurut* (depression in portions).

The *Támchí* and *Tutguri* specimens are good. But the *Káhel* is the best of all specimens.

The *Belátt moti* (or the imitation Pearl that comes out from Europe) sometimes passes muster for the genuine Pearl.

5. *Gomed*—There are no varieties of the Zircon. *Chir*, *Chhitá* and *Abrukt* are the defects observed in this stone.

The *Turshárá* sometimes passes muster for the Zircon.

6. *Mungá*—There are no varieties of the Coral. The mixture of any color with red (which is its true color) is reckoned to be a defect in the Coral.

ई सुझा।—सुझाकाभी एकी जात है। इसके लाल रङ्गका साथ दोपरा रङ्ग मिश्रित होनेसेभी इसका अयेव होता है। सुझाका खोटा काहरवा।

७ पान्ना। पुराणी, भरगजका, टोह्नेका, पेयालेका, नया और जाहाजी, पान्नेका यही कय जात है। जहरी लोग यही कय जातका पान्नाको काही और धानी यही दोनो भागमे विभक्त करते हैं। कालापन लिये ज्जये सवुज रङ्गदारको काही और पीलापन लिये ज्जये सवुज रङ्गदारको धानी कहते हैं। इसके बीचमें धानी आक्खा और काही खाराप है। चिर, रेखा, आवरकी (धूमके छाया), गाभा (वज्रत् अयेवदार पाणि), घाहिनी (वनानेक फिकिरसे अयेवका छापाना), डाभा तरकिव (मकड़ीका जालका समान दाग), पान्नेमें यही कय प्रकारका अयेव है। पान्नेका खोटा पयगु।

८ सुखराज।—मफेद, जरद और नीला यही तिन जातका सुखराज होता है। नाणिकमे जो जो अयेव है, सो सब अयेव सुखराजमेभी है। तत्सेवाय योगिया और दोरद्दा यही दोनो अयेव है। जरद रङ्गका भितरसे लाल आभा निकलनाको योगिया और आधि जरद आधि दोपरा रङ्गदारको दोरद्दा अयेव कहा जाता है। सुखराजका खोटा सोणेला।

The *Káharbá* sometimes passes muster for the Coral.

7. *Pánná—Páránt; Murgujká; Toreká; Peyáleká; Nayá* and *Jáhájí*. Each of these varieties is divided into two classes, viz., *Káhi* and *Dhánt*. The former represents such specimens as have a tinge of black in the green of the stone; the latter, such as have a tinge of yellow in the green. The latter specimens are admired.

The following are the defects of the Emerald:—

Chir; rekhá (streaks); *Ábrukí* (a shade of smoke); *Gánjhá* (imperfection in the "water," such as the presence of bubbles, &c.); *Báhiní* (natural imperfections hidden by the ingenuity of the setters or cutters); *Dánbhá* (marks somewhat like the spider's web, on the surface).

The *Paygu* sometimes passes muster for the Emerald.

8. *Pukhráj—Safed* (white), *Zurud* (yellow), and *Nílá* (blue).

The defects recognised in the Ruby are also recognised in the Topaz. Besides, there are two other defects, viz., *Yogiyá*, (presence of a tinge of red with the yellow) and *Dorungá* (presence of yellow in certain parts and of some other color in others).

The *Sonelá* sometimes passes muster for the Topaz.

८ नीला।—युराणा और नया नीलाका यही दोनो जात है।
यही दोनो जातभी सबुजपन लिये ऊये नीला,
लालपन लिये ऊये नीला और खुब नीला यही
तिन भागमे विभक्त है। नीलाका खोटा लीली।

१० पारस।—इसका रङ्ग काला, संस्कृतमे इसको 'स्पर्शमणि'
कहते है, यह पत्थरमे पलिस आक्का नहि
होता है।

११ लालड़ी।—माणिकके जात, इसका रङ्ग गोलाब फुलके
माणिक लाल, ओजनमे २४ रतिके बेशी होनेसे
इसको लाल कहते है।

१२ लीली।—नीलमका जात, लेकिन नीलमसे नरमपम,
इसमे थोड़ा जरदी मालुम होता है।

१३ तुरमुली।—इसका रङ्ग सब प्रकारका होता है, लेकिन
हालका, यह पत्थर पुखराजके जात, लेकिन
पुखराजसे नरम होता है।

१४ तुरपावा।—इसका रङ्ग गोलाबीपन लिये ऊये जरदी
होता है, यह पत्थर बड़े नरम है।

१५ सोणेल।—पुखराजका जात, लेकिन पुखराजसे नरम
और इसका रङ्ग सोणेलका माणिक होता है।

१६ धोनेला।—सोणेलका रङ्ग धूयके समान होनेसे धोनेला
कहा जाता है।

१७ नरम।—माणिकका जात, इसका रङ्ग जरदीपन लिये
ऊये खुब होता है।

9. *Nilá—Puránd* and *Nayá*. Each of the two varieties is divided into three classes, viz., *Subj-pun Nilá* (with a tinge of green); *Lál-pun-Nilá* (with a tinge of red); and deep-blue.

The defects peculiar to the Ruby are also recognized in the Sapphire.

The *Lili* sometimes passes muster for the Sapphire.

10. *Páras*—Sanskrit name, *Sparśa-mañi*. Color, black. This stone does not admit of good polish.
11. *Lálrí*—A variety of the Ruby. Color, red, like that of the rose. It is called *Lál*, when it exceeds twenty-four *rutties* in weight.
12. *Lili*—An inferior variety of the Sapphire. It shows a faint tinge of yellow.
13. *Turmulí*—An inferior variety of the Topaz. It is found to be of various colors, but all of a light description.
14. *Turshád*—A very soft stone. Color, yellow, with a dash of roddishness.
15. *Sogelá*—An inferior variety of the Topaz. Color, golden.
16. *Dhonelá*—The *Sogelá* is called by this name when it shows the color of the smoke.
17. *Nurum*—A variety of the Ruby. Its color is a mixture of red and yellowishness.

१८ सिंदूरिया ।—इसका रङ्ग सफेदपन लिये ऊँचे गोलावी होता है ।

१९ कठेला या जामुनिया ।—इसका रङ्ग लालपन लिये ऊँचे काला होता है ।

२० तामड़ा ।—इसका रङ्ग कालापन लिये ऊँचे सुखी होता है ।

२१ सङ्गेसम ।—इसका कुछ जान है, समुजपन लिये ऊँचे सफेद रङ्गका होनेसे अङ्गुरी और सफेद होनेसे कर्पूरी कहलाते हैं, लेकिन कर्पूरी आच्छा है ।

२२ सङ्गगोरी ।—इसका रङ्ग सब प्रकारका होता है, सङ्गके उपर सफेद सूत देखा जाता है । जङ्गरी लोग इससे कटोरा और भोजनका बाटखारा बनाते हैं ।

२३ चक्कि ।—इसका रङ्ग सब प्रकारका होता है । इससे कटोरा, खेलाना और इदि इत्यादिका सुठ बनाते हैं ।

२४ इमनी ।—इसका रङ्ग थोड़े खेड़ापन लिये ऊँचे घोर लाल होता है, मुसलमान लोग इसका मज्दत तारिफ करते हैं । महम्मद सा पातसा एक इमनी पत्थर ५०० रुपयेयामे खरिद कियाथा, उसका भोजन १० रति, पातसा कोइ जङ्गरीको उसका परीक्षा करणकेवास्ते ऊकुम दिया, लेकिन जङ्गरी पातसाको कहा, की आप इसका परीक्षा

18. *Sindúriá*—Its color is rose-red with a tinge of white.
19. *Kathelá* or *Jámuniyá*—Its color is black with a tinge of red.
20. *Támrá*—Its color is red with a tinge of blackishness.
21. *Sung-e-shum*—It is divided into two classes. *Angurí* are those of which the color is white with a mixture of green; *Karpurí*, those that are purely white. The latter specimens are better than the former.
22. *Sung-gorí*—It is found to be of various colors, having streaks of white on the surface. Jewellers carve cups and scale-weights out of them.
23. *Hakik*—It is found to be of various colors. Toys, cups, handles of sticks and other such things are carved out of this stone.
24. *Imní*—Its color is deep red with a tinge of blackishness. It is much admired by the Mahomedan nobility. It is said that the Emperor Mahomed Shah had once purchased a piece of *Imní* of ten rutties at 500 Rs. and given it to a jeweller to be tested. The jeweller asked the Emperor to test it himself, and directed him to tie round it a piece of thread and throw it into the fire. This being done, it was observed that the thread did not catch fire at all. Upon seeing the result of his experiment, the Emperor exclaimed to the people present—"Behold the way in which this stone should be tested."

किजे, पातसा जहरीला वात शुनके ससके उपर एक सूत जह्रायके आगमे फेक दिया, लेकिन वह सूत आगमे ज्वला नहि, यह देखके पातसा सब आदमीको कहने लगे, की देख, इसका परीक्षा यह माफिकसे होता है।

२५ पीटक बुझावा।—फटिकका जात, इसका रङ्ग सफेद, इसका पीछे एक गोलाव फुल राखनेसे सामनेभी वह गोलाव फुलका रङ्ग देखा जाता है। राय लक्ष्मीप्रसाद सिंह बाहादुरका भुरसिदावादके ठाकुरका मोकाममे एक फटिकका देवमूर्ति है, उससे इसको उत्तम परीक्षा होता है।

२६ सप्तराट।—पान्नेका जात, इसमे अच्छा पलिस नहि होता है, यह पत्थरमे रेकाव, कटोरा आदि बनावते है।

२७ गौदन्ता।—इसका रङ्ग गौके दातके माफिक थोड़ा जरदीपन लिये ऊये सफेद होता है।

२८ शीजली।—माणिकका जात, इसका रङ्ग सेशाद और स्यूही मिला होता है।

२९ सोलेमानी।—इसका रङ्ग काला, लेकिन इसके उपर सफेद डोरा डोरा रहते है, झुझदी और इराज लोग इसको वज्रत् पगन्द करते है।

३० आलेमानी।—सोलेमानी भुरारङ्गदार होनेसे आलेमानी कहते है।

25. *Pituk Bujhábd*—A variety of the Crystal. Color, white. This stone shows forth in the front a rosy hue if a rose is placed behind it. The Crystal image of the idol set up by Rai Luchhmiput Sing Bahadoor, in the temple at Moorshedabad, is the best specimen of this species of stone.
26. *Sung-rát*—A variety of the Emerald. It does not admit of good polish. Circular plates, cups, &c., are formed out of this stone.
27. *Gau-dantá*—Its color is white, with a yellow tinge resembling the teeth of the cow.
28. *Singli*—A variety of the Ruby. Its color is a compound of red and black.
29. *Solemánt*—Color, black, with white streaks. It is much liked by the Europeans and the Jews.
30. *A'lemánt*—The *Solemánt* is called by this name when it has an ash-like color.

३१ हजरलयज या हाउवेर।—इसका रङ्ग माट्टिके भाफिक, पेशावका वेमारीमे यह पत्थरसे बज्जत फयदा होता है।

३२ तेलिया।—इसका रङ्ग काला, और इसका उपर तेलका भाफिक चिकना रहते है।

३३ विलोर।—इसका रङ्ग सफेद, ईराज लोग इसकी क्रिटल कहते है, इससे भादका साज होता है।

३४ बेरज।—इसका रङ्ग पान्नेसे बज्जत् हाल्का सवुज होता है, इसकी खनि हिन्दुस्थानमे टोटोटोदामे है। फोड्कोड् आदमी बेरज और टोडा इस दोनोको एक जात कहते है, लेकिन टोडेका रङ्ग जरदी-मायेल होता है।

३५ मरगज।—पान्नेका जात, इसका रङ्ग बज्जत् आच्छा सवुज होता है, लेकिन इसमे पाणि आच्छा नहि होता है। इसकी किमत पान्नासे बज्जत् कमती होता है। खानभी पान्नाके खानसे आलक होता है।

३६ इदिद।—इसका रङ्ग मुरापन लिये ऊये सेवा और इसकी ओजन भारी होता है, सुसलमान लोग इसका मालासे जप करते है।

३७ सज्जमूपा।—इसका रङ्ग सफेद, माट्टिया और चुयाफे भाफिक होता है, इससे कटोरा और छल बनायते है।

31. *Huzrul-Yáhu* or *Háuver*—Its color is like that of the clay. It is a good remedy for diseases of the urine.
32. *Teliyd*—Color, black. It has a sleeky appearance, such as is shown by things rubbed over with oil.
33. *Bilor*—Color, white. It is called Crystal by the Europeans. It furnishes the materials for chandeliers and the like.
34. *Berúj*—Its color is much lighter than that of the Emerald. Its mine is situated in the country of *Tont-tord*, in Hindusthan. According to some jewellers, *Berúj* and *Tord* belong to the same class of stone. The latter, however, shows forth a tinge of yellow.
35. *Murguj*—A variety of the Emerald, of a beautiful green color. But it does not possess what is technically called a very pure "water." It has a larger number of mines, and fetches much less value than the Emerald.
36. *Hadid*—Its color is black with a mixture of ashiness. This stone is very heavy in weight. Beads for rosaries are made out of it.
37. *Sung-Másha*—Color, white, or like that of the mud or of the mouse. Cups and mortars for grinding medicines in are formed out of it.

३८ सङ्ग देड़ी ।—इसका रङ्ग काला होता है, इससे खल, कटोरा और तलवारका सुट बनावते हैं।

३९ पितोनिया ।—इसका रङ्ग सबुजकी उपर सखी छिटा-दार है।

४० दाहनफिरङ्ग ।—इसका रङ्ग पेन्नाके भाफिक थोड़ा सबुज होता है, मुसलमान लोग इससे भाला बनावते हैं। इसके तिन जात हैं, लोकराइ, मिशराइ और तेलियाइ । इस्रातके उपर नेबुका रस देके जिसनेसे जिससे तांबेका समान रेखा पड़ते हैं, उसको लोकराइ, जिससे चांदीका समान रेखा पड़ते हैं उसको मिशराइ और जिससे सोणेका समान रेखा पड़ते हैं, उसको तेलियाइ कहते हैं।

४१ सङ्ग सीमाक ।—इसका रङ्ग लाल, जरद और थोड़े से शा-मायेल होता है, इसके उपर सफेद, जरद और गोलाबी छिटा रहते हैं, इससे खल और कटोरा बनावते हैं।

४२ सङ्ग मरवर ।—इसका रङ्ग पांशका भाफिक होता है, यह पत्थर मोकराणागादामे बज्जतू पयदा होके जयपुरमे आते हैं, इसका रङ्ग लाल और सफेद मिला होनेसे मोकराणा कहते हैं।

४३ सोहानमखी वा सोणामखि ।—इसका रङ्ग नीला होता है, लेकिन इसमें आच्छा पल्लव नहि होता है।

38. *Sung-Dheri*—Color, black. Mortars, cups and hilts of swords are formed out of this stone.
39. *Pitonid*—Color, green, interspersed with dots of red.
40. *Dáhun-firung*—Its color is green like that of the Pestachio nut. Beads for rosaries are made out of it. This stone consists of three kinds. Put a few drops of lemon-juice over a piece of steel, and rub this stone over it. If the mark, produced by rubbing it, is found to be of the color of copper, the stone should be considered as belonging to the *Lokrái* kind; if the mark be of the color of silver, the stone should come under the class *Mírdí*; if the mark be of a golden hue, the stone should be designated *Teliyái*.
41. *Sung-Simák*—Its color is either red, yellow, or blackish. Dots of white, yellow or red, are observed on this stone. Cups and mortars are formed out of it.
42. *Sung-Murbur*—It has an ash-like color. It is found in the mines of *Mokránd-gára* and brought over in large quantities to Jeypore. When its color is observed to be a mixture of red and white, it assumes the name of *Mokránd*.
43. *Sohánmakhl*—Color, blue. This stone does not admit of good polish. Dots of a golden color are observed on some of the specimens.

कोदू कोदू सोहानमखीमे सोणेका छिटा देखा जाता है।

४४ जवरजद।—इसका रङ्ग सबुज, सुसलमान लोग इसका वज्रत् तारिफ करते है। यह पत्थर लघुनेकी खानमे पयदा होता है, लेकिन इसमे सूत नहि पड़ते है और यह वज्रत् निर्मल होता है।

४५ पायजहर।—इसका रङ्ग सफेद पांशका माफिक होता है, वदनपर विष लागके घाव होनेसे उसके उपर पायजहर घिसके लागानेसे वह शुक्ल जाता है।

४६ जहरमूरा।—इसका रङ्ग थोड़ा सफेदपन लिये ज्ये सबुज होता है, इसका यही एक गुण है, कोदू चिजके साथ विष मिश्रायके जहरमूराके कटोरा-पर धर देनेसे वह विषका दोष काट जाता है।

४७ फिरोजा।—इसके रङ्ग आश्मानी, यह पत्थर नहि, कांकारमे पयदा होता है, इससे आङ्गुठी आदि बनावते है।

४८ सङ्ग कुदरत्।—इसका रङ्ग काला, इसके उपर सफेद और जरद दाग रहते है।

४९ गवा।—इसके रङ्ग सफेद, सङ्ग गोरीमे जो कोदू गुण दोष है, इसमेभी सो सब गुण दोष होता है।

५० कसोटी।—इसका रङ्ग काला, इसमे सोणेको कसके परीचा करते है।

44. *Zuburzud*—Color, green. Mahomedan gentlemen have a great liking for this stone. It is found in the same mines as the Cat's-eye, but it has not any streaks over it. It is very transparent.
45. *Páy-Zuhur*—Its color is ashy white. It heals ulcers caused by the action of poison, when it is rubbed over them.
46. *Zuhur-Márd*—Its color is green with a tinge of white. A cup formed out of this stone neutralizes the effects of poison that may be mixed with the thing placed in it.
47. *Ferozd* (*Turquoise*)—Its color is sky-blue. It is not a stone but a kind of *Kunkur*. It is used for finger-rings and other such things.
48. *Sung Kudrut*—Color, black, with white and yellow veins.
49. *Gubá*—Color, white. The description given for *Sung-gorí* applies to this stone. The *Gubá*, however, is softer than that stone.
50. *Kasotí*—Color, black. This stone is used for testing gold.

५१ शङ्खिया।—इसका रङ्ग शङ्ख का भाफिक सफेद होता है, इराज लोग इसको वज्रत् पशन्द करते हैं, इससे घड़िका लकट बनावते हैं।

५२ दूरेनजफ़।—इसका रङ्ग काँचा धान का भाफिक, इसमें वज्रत् पलिस होता है, इससे आहट्टी बनावते हैं, यह पत्थर देखनेमें जवरजदके भाफिक, लेकिन इसका रङ्ग जवरजदसे गाढ़ाभी होता है, हाल्काभी और साफ़भी होता है।

५३ शिरखडी या सङ्ग जराहत्।—इसका रङ्ग भाट्टिके भाफिक, इससे खेलाना बनावते हैं, जखम लागनेसे यह पत्थर घिसके भर देनेसे जखम पूरा हो जाता है।

५४ दारचना।—इसका रङ्ग दारचिनिका भाफिक, सुसलमान लोग इससे तसवी बनावते हैं।

५५ सङ्गसितारा।—इसका रङ्ग वज्रत् प्रकारका होता है और उसका उपर सोणेका भाफिक छिटा देखा जाता है, सीसासेभी इसको नकल होता है।

५६ लाजवरद।—इसका रङ्ग लीला होता है, इसका उपर जगह जगहमें सोणेका छिटा रहते हैं।

५७ सङ्ग मकड़ी।—इसके रङ्ग सादापन लिये ऊँचे काला होता है, इसके उपर मकड़ीके जालके भाफिक देखा जाता है।

५८ लुधिया।—इसका रङ्ग मेजेण्टारके भाफिक लाल होता है, इससे आहट्टी बनावते हैं।

51. *Sunkhid*—Its color is white like that of the conch-shell. It is used by Europeans for lockets and held in much favor by them.
52. *Dûr-e-najuf*—Its color is like that of the green paddy husk. It is used for finger-rings and admits of very good polish. It looks like the *Zubur-zud*. But its color is either deeper or lighter and much clearer than that stone.
53. *S'ir-kharî* or *Sung Jurâhut*—Its color is like that of clay. Dolls, toys, &c., are made out of this stone. This stone quickly heals up all bruises if it is rubbed into a paste and applied over them.
54. *Dârchand*—Its color is like that of the Cinnamon. It is used by Mahomedans for beads for rosaries.
55. *Sung-Silârd*—It is of two kinds. It has different colors in the specimens, and has dots of gold intermixed with them. It is capable of being imitated by lead.
56. *Lâjburud*—Color, blue. Dots of gold are observed in portions of the surface.
57. *Sung-mukri*—Color, black, with a tinge of white. Its surface looks like a spider's web.
58. *Ludhiâ*—Color, red, like that of the magenta. Finger-rings are made out of this stone.

५८ सङ्गवांशी ।—इसका रङ्ग हलका सवुज, यह पत्थर सङ्गेसमवे नरम होता है, लेकिन इसमें पलिस आच्छा होता है ।

६० हावाघ ।—इसका रङ्ग सोणेपन लिये ऊँचे सवुज होता है, इसमें आच्छा पलिस नहि होता है, यह पत्थर दावाने लागते है ।

६१ सफरी ।—इसका रङ्ग सवुजपन लिये ऊँचे आशमानी होता है, जैसे कोयाका डिम ।

६२ आवरी ।—इसका रङ्ग कालापन लिये ऊँचे सोणका माफिक होता है । गरिव आदमी इससे आहुठी बनावते है ।

६३ चिती ।—इसका रङ्ग काला, और उसके उपर सोणका छिटा और सफेद डोरा मालुम होता है ।

६४ पायरी ।—इसका रङ्ग माट्टिके माफिक होता है ।

६५ सङ्गलास ।—मार्बलके जात ।

६६ सङ्गसीवार ।—इसके रङ्ग सवुज, इसके उपर भूरे रङ्गका रेखा देखा जाता है ।

६७ अजेमानी ।—सोलेमानीका जात, इसका रङ्ग पाशका माफिक होता है, इसके उपर वही रङ्गका डोरा देखा जाता है ।

६८ दांतला ।—इसके रङ्ग जरदीपन लिये ऊँचे सफेद होता है, शाख वज्जन् दिनका पुराणा होनेसे जिध-माफिक थोडा जरदीपन है, इसके रङ्ग ठिक

59. *Sung Bânâi*—Color, light green. The stone is softer than *Sung-e-shum*, and admits of good polish.
60. *Hâbâs*—Its color is green with a tinge of gold. It does not admit of good polish. This stone is used for medicines.
61. *Safari*—Color, sky-blue, with a slight tinge of green, like that of the crow's egg.
62. *A'brî*—Color, golden, with a shade of black. People of moderate means make finger-rings out of this stone.
63. *Chittî*—Its color is black and it has golden dots and streaks of white over the surface.
64. *Pâthuri*—Its color is like that of clay.
65. *Sung-lds*—A kind of marble.
66. *Sung-Sîbâr*—Color, green, with ash-colored streaks on the surface.
67. *Jajemânî*—A variety of *Solemânî*. Color, ash-like, with streaks of an ashy color on the surface.
68. *Dântlâ*—Color, white, with a mixture of yellow, like that of an old conch-shell. The stone is found in the mines of the Diamond and is very transparent.

यही प्रकारका होता है, यह अति स्वच्छ,
हीराके खानमे यह पत्थर पयदा होता है।

६६ पनघन।—इसके रङ्ग थोड़े सबुजपन लिये ऊँचे काला
होता है, इससे खेलाना बनावते है।

७० रत्नक या रतवा।—इसके रङ्ग लाल, यो आदमीका
रातमे वोखार आता है, यह आदमी गलेमे यह
पत्थर बांधनेसे वोखार छोड़ जाता है, और
शिर घुराणोके विमारीभी भाला होता है।

७१ उपल।—इसके रङ्ग नानाप्रकार होता है, लेकिन
इसके उपर नानाप्रकार रङ्गका अवरक पड़ते है।

७२ गुंद्दी।—फकिरलोग जिस प्रकारका नाना रङ्गका कांथा
व्यवहार करते है, इसके रङ्ग तिस प्रकारका
नाना रङ्गका चुद्र चुद्र अंशवुक्त होता है *।

७३ मरियम।—इसके रङ्ग सफेद, इसमे आच्छा पलिस
होता है।

७४ अछवा।—इसके रङ्ग गोलावी, इसके उपर बड़े बड़े
छिटा पड़ते है।

७५ डुरी।—इसके रङ्ग कथके माफिक होता है, इसके खल
बनावते है।

७६ अमलिया।—इसके रङ्ग थोड़े कालापन लिये ऊँचे
गोलावी होता है, इससे खल बनावते है।

७७ चालन।—इसके र मयला गोलावी, इसके यही एक
गुण है, कि यह पत्थर रवरके माफिक नोते है ॥

* यही जातका एक पाथर राजा राजेन्द्रनाथ मल्लिकके मोकाममे है।

† यह जातका पाथरभी राजा राजेन्द्रनाथ मल्लिकके मोकाम पर है।

69. *Pun-ghun*—Color, black, with a tinge of green. Toys, figures, &c., are made out of this stone.
70. *Rattal* or *Ralavá*—Color, red. If worn on the neck, this stone is said to cure giddiness of the head and such fever as comes on only at night.
71. *Upul*—It is found to be of various colors, having a shade of blue over the surface.
72. *Gundri**—It is parti-colored, like the cloak of the *Fakirs* (singing mendicants).
73. *Muriyam*—Color, white. It admits of very good polish.
74. *Ajuvâ*—Its color is rose red, with large dots over the surface.
75. *Dumri*—Its color is like that of the catechu. Mortars, pestles, &c., are made out of this stone.
76. *Umliyâ*—Color, rose red, with a tinge of black. Mortars, pestles, &c., are made out of this stone.
77. *Hálun†*—Its color is pale rose-red. This stone is elastic like the India Rubber.

* A specimen of this stone is in the possession of Rajah Rajendra
 Mullick † Ditto ditto ditto ditto.

७८ सङ्गजद ।—इसके रङ्ग थोड़े सेहाइपन लिये ऊँचे सवुंज होता है ।

७९ खारा ।—इसके रङ्ग सवुंजपन लिये ऊँचे काला होता है, इसके खलमे मोति आदि पिशते हैं ।

८० कांसला ।—इसके रङ्ग सवुंजपन लिये ऊँचे सफेद होता है, इसमें पाणि बड़त् आच्छा होता है, यह पत्थर हीराके खानमें पयदा होते हैं ।

८१ मकनातिस ।—इसके रङ्ग थोड़े सेहाइपन लिये ऊँचे सफेद होता है ।

८२ त्रिकिक कुलवाहार ।—इसके रङ्ग सवुंजके साथ जरद मिश्रा है, यह पत्थर जलमे पयदा होता है, इससे सुसलमान लोग जपका माला बनावते हैं ।

८३ सङ्गसरमा ।—इसके रङ्ग काला, इसके भितर चाँदीका माफिक चिकन रहते हैं, इससे आखके कानर करते हैं ।

८४ मङ्गसिया ।—इसके रङ्ग काला, इससे नानाप्रकारका मूरत बनावते हैं* ।

* इसके सेवाय साष्टका, सव्जा, चोका, जरदा ऊर धूसरी आदि बड़त प्रकारके पत्थर बिन्दर पञ्चतम पाये जाते हैं । गीद पातसा को एक साष्ट का पत्थर को चौकी (जिसपर उन्सा त्रिंहासन राला जाते हैं) वह चौकी विल्ल येल कसकात्तानिवासी धनरेवस महाराज श्रीरत्न यतीन्द्रमोहन ठाकुर वाछादुर सि, रस, आर, मध्याश्रयके शमा-रेण्ड वा थोयार नामे शान्ते मौजुद है ।

78. *Sung-jur*—Color, green, with a mixture of black.
79. *Khárá*—Color, black, with a tinge of green. Mortars made out of this stone are used for grinding Pearls, &c., in.
80. *Kánslá*—Color, white, with a dash of green in it. It has very good "water," and is found in the Diamond mines.
81. *Muk-ndtis*—Color, white, with a tinge of black.
82. *Hakik Kulbáhr*—Its color is a mixture of green and yellow. This stone is born in the waters, and is used for beads for rosaries.
83. *Sung-Surmá*—Color, black. The stone glitters like silver. Its powder is applied to the eyes by the *Hindusthanis*.
- 84.* *Sung-siyá*—Color, black. Figures and statues, &c., are made out of this stone.

* Besides these there are several stones of an inferior variety, such as *Lulá*, or *Báti*, *Sabá*, *Dhonká*, *Jardá*, *Dhurn*, &c., found in the Viudya mountains and other places. A platform made of *Lulá* over which the throne of the king of Gour is said to have been placed can now be seen in the "Emerald Bower," the country-seat of the Hon'ble Maharaja Joteendro Mohun Tagore Bahadoor, C's L. It was brought over from the ruins of the capital of Gour, in Malilah.

जहरी लोगोंका ठार कहते है।

मान् या घन् या आय्रन् पाओ	= एक ठाका
सोयान् या ठएल् पाओ	= दो ठाका
एकोयाइ या वावर पाओ	= तिनो ठाका
आय्रन्	= चारो ठाका
सुतर्पाओ या पालो	= पांच ठाका
चिड्डी	= छय ठाका
उल्ली	= सातो ठाका
ठाल्	= आठ ठाका
नाइली	= नय ठाका
ढौस्	= दस ठाका
मान् वाढ़ाते ढौस्	= एगारे ठाका
सोयान् वाढ़ाते ढौस्	= वारे ठाका
एकोयाइ वाढ़ाते ढौस्	= तेरे ठाका
आय्रन् वाढ़ाते ढौस्	= चौदे ठाका
सुतर्पाओ वाढ़ाते ढौस्	= पनेरे ठाका
चिड्डी वाढ़ाते ढौस्	= घोले ठाका
उल्ली वाढ़ाते ढौस्	= सतेरे ठाका
ठाल् वाढ़ाते ढौस्	= आठारे ठाका

*Conventional Terms used by the Jaharees in valuing
Gems and Jewels.*

Mán or ban or Ayrún Páo	=	1 Rupee.
Sowán or Tháel Páo	=	2 Rupees.
Ekoyáyi or bábur Páo	=	3 "
Áyrún	=	4 "
Sút páo or Páo	=	5 "
Chittí	=	6 "
Bullí	=	7 "
Thál	=	8 "
Láulí	=	9 "
Dhans	=	10 "
Mán bárbáte Dhans	=	11 "
Sowán " "	=	12 "
Ekoyáyi " "	=	13 "
Ayrún " "	=	14 "
Sút páo " "	=	15 "
Chittí " "	=	16 "
Bullí " "	=	17 "
Thál " "	=	18 "

नाइली वाढाते ढौस्	= ऊनिश टाका
सूत	= कुड़ि टाका
मान् वाढाते सूत	= एकिश टाका
सोयान् वाढाते सूत	= वाइश टाका
एकोयाइ वाढाते सूत	= तेइश टाका
आयूरन् वाढाते सूत	= चब्विश टाका
सूतपाओ वाढाते सूत	= पचिश टाका
चिट्टी वाढाते सूत	= छाब्विश टाका
डुखी वाढाते सूत	= साताइश टाका
ठाल् वाढाते सूत	= आठाइश टाका
नाइली वाढाते सूत	= ऊनविश टाका

मान यही ठारसे चिज विशेषमे एक, एकश, एक हजार, और एक लाख इत्यादिसमजना चाही। इस भाषिक सबो ठारका होमा।

Láih bárbáte Dhaus	=	19 Rupees
Sút " "	=	20 "
Mán bárbáte Sút	=	21 "
Sowán " "	=	22 "
Ekoyáyi " "	=	23 "
Ayran " "	=	24 "
Sút páo " "	=	25 "
Chitfi " "	=	26 "
Bullí " "	=	27 "
Thál " "	=	28 "
Láih " "	=	29 "
Exc , Exc , &c		

The term *mán* (one) may signify either one, one hundred, one thousand, or one hundred thousand, and so on, according to the proper worth of the jewels, the valuation of which has to be determined. So, with regard to other terms. These terms are used by Hindusthani jewellers among themselves, in the presence of lay customers, in order that they may be kept in the dark as to the real price of gems.

NEPAUL.*

THOUGH the language of Nepaul differs widely from that of Hindusthan, the names of jewels and the manner of examining them as known in this country are just the same as in India. The fact of Hindusthani jewellers taking over jewels to this country and selling them at high profit precludes the possibility of any one but the very rich buying them. Mines of Turquoise only are observed in this country. But the specimens found here are not of a good color and are consequently of less value than those seen in the mines in Persia and Afghanistan. Turmuli is sometimes seen in the borders of Thibet, where Pearls and Corals are taken from Nepaul for commercial purposes. *Sindurid*—a light-colored variety of the Ruby—is also sometimes found in that place. This stone is sold in India at 2 or 3 annas a ratty. *Sung Misd*, *Sung Dheri*, and other such stones are found in the hilly regions of Nepaul. The people of Nepaul are excessively fond of Pearls.

BURMAH AND SIAM.†

ACCORDING to the Burmese jewellers, there are no written works on gems in the Burmese language: or, at least if there are any, they are in the

* Materials supplied by Major Bissanath Upādhyāya, representative of the Court of Nepaul, at Calcutta.

† From Mokho Mia Sahib of Mandalay.

Royal Palace and are not accessible to the general public. Burmese jewellers always examine precious stones and gems by sight. They are well conversant with the method of testing the Ruby, Sapphire, and Topaz, and such other stones as are born in their country. They have learnt something about Diamonds from India; and of the rest of precious stones, their knowledge is limited, perhaps, beyond the names which they have converted into their own language.

Hirá.

THE Diamond is divided into four kinds; viz., *Áfu* (white); *Ábá* (yellow); *Anneyh* (black); and *Ánt* (red). The black spots in the Diamond are known among the Burmese by the term *Meh*; fissures, by the word *Pajim*; and absence of water, by *Ámauh*. Unlike other nations, the people of Burmah keep the raised portion (*Ákai chhun*) of the Diamond on the top; and the flat surface (*Táblá*) on the bottom. The best specimens are those that are known as *Lede*, i.e., heavy stones, of the first water (*Áye káundeh*). The *Tuldni ghát* is called the *Áyá*, and the *Gerddá ghát*, *Kobáyi*. The square cut is termed *Ákobá Ledáyun*—the best cut recognised. The Diamond is designated in Burmah by the word *Chein*, which is the Burmese for arsenic, perhaps, on the ground of both possessing the property of destroying animal life. There are no Diamond mines in Burmah.

Manik

THE very red specimens of the Ruby are called *Menyu guni khanu yanghe*. The rose red ones (called *Panyáng*) are not considered so good. *A'nomoy*, *Anyi*, and *Anideh* are the different names which the Ruby assumes according to the degree of excellence which its color possesses.

The following are the names by which the defective varieties of the Ruby are known —

Ayode (those that have their red color mixed with black), *Aoh* (those that have milky imperfections), *Aye Zoye* (those that have their color deep in one part, and light in another), *Aye le* (those that have no water), and *Aibo*, (those that have defective water).

The Ruby mines lie at a distance of ten days' journey from Mandalay under the mountains in the northern portion of the country. The number of mines lying there is three, these are called Mono Ka de, and Cháplín. The Mono mines produce the best specimens, and foreigners are interdicted access to them. These mines are leased out to some of the rich people of the country. Specimens exceeding 1,000 Rupees in value are not allowed to be taken out of the country without the knowledge of the King, those that are sent out are done so with some stratagem or other. Rubies in their rough state are called *Kenu Sa* or *Ai Ai*, when cut, they are called *Táblá*, and when polished but not cut, they are termed

Tanjin. The weight of a Ruby now in the possession of the King is one *Tical* (one tolah, six annas, and three pies).

Nílá.

THE names of the best specimen of Sapphire are *Nílá*, *Nikhádaun* (of the color of the wings of the bird known in Burmah as *Nikhá*), and *Seiyaun* (of a faint tinge of green). The Burmese agree with Hindusthani jewellers as to what constitute the defects of the Sapphire.

The Topaz and the Sapphire come from the same stock, and differ only in color.

Names of the nine precious Gems.

ENGLISH.		BURMESE.
Diamond	...	Chein.
Ruby	...	Budmiyá or Choní.
Cat's-eye	...	Cháno.
Zircon	...	Gomok.
Pearl	...	Pa-le.
Coral	...	Tadá.
Emerald	...	Miyá.
Topaz	...	Outfiyá.
Sapphire	...	Nílá.

Burmese jewellers assert that the same system of testing gems obtains in Siam as that which is adopted in Burmah. There appear to be no strong grounds for not accepting this statement. Siam was at one time subject to Burmah, has its language somewhat similar to that of the latter country, and produces the same kinds of stones as are found

in Burmah It stands to reason, therefore, that the Siamese system of examining gems is not unlike that of Burmah

Sapphire mines have recently been discovered in the provinces of Battamboney and Chantaboon in Siam

CHINA AND JAPAN

WE regret that we could not obtain from the people of China living at Calcutta such information regarding their jewelry as one might desire to possess The few merchants who live at Pollock Street failed to give us any information Our inquiries however met with some success at 8, Pollock Street, which represents the firm of Messrs Hangpo and Co The gentlemen connected with this House were inhabitants of Canton, and were good enough to impart us such information as they had at their disposal

The following lines embody the result of our inquiries at the above mentioned office, supplemented by such other light as could be gleaned from histories and works of travel

The Topaz, Ruby and Sapphire are mostly found in China The Topaz is used by all the noblemen of the country The Chinese Sapphire does not possess as good "water" as the Siamese stone, but its color is pretty good The Diamond is observed

in certain portions of the Empire, but not in large quantities. The Cat's eye is also sometimes seen. It is somewhat blackish in color, and its "line" is not particularly good. The Chinese trade in jewelry which they bring from India and America. The seas about China and Japan abound in Corals, and the neighbouring people deal extensively in them. It is customary with the rich in China to wear costly apparel on birth day anniversaries. Such as are dressed in red wear the yellow stone, *i e*, Topaz, such as are clad in yellow use the red jewels, *i e*, Ruby or Coral.

Five principal gems are recognised in the Chinese religion, *viz*, Ruby, Diamond, Pearl, Emerald, and Coral. The Sapphire and the Topaz are classed with the Ruby—the difference being in color only. Like the Hindus, the Chinese believe in the fact of these five gems being respectively presided over by different deities.

The rich men in China make use of jewels with a view to prolong their life. In order to bring about good or to prevent mischief being done, some people wrap up the five principal gems in small bits of paper in which are respectively written the names of their presiding planets, together with those of the moon and of the twenty seven stars, and suspend them before the entrance to their houses. Others burn the contents of the papers and use their ashes with wines. According to the laws of the country, no one could wear jewels more precious than those

used by the royal family It is related that during the reign of K'ienlung, his favorite minister, had the audacity to enter the palace wearing a big rare Pearl on his person His body was hacked into ten thousand pieces the whole of his estate confiscated to Government, and his family all banished out of the Empire

The Pearl is the most favorite gem of the Chinese The hand fan is one of the indispensable personal ornaments used by noblemen on festive occasions, and these fans are invariably found to be studded with small Pearls Small Pearls are also used in the fringes of umbrellas and in the body of the umbrellas themselves They enter largely into the workmanship of the red silk cloths whereon the rich men sit as also into that of any apparel which they use for covering their body Like some other nations the Chinese use Pearls for medicinal purposes, chiefly with the object of obtaining physical strength Pearls of all shapes, such as the Pacific produces, are often set in gold, converted into the figures of cats, dogs, men, &c, and placed in the Buddhist temples and other sacred places The skins of Pearls of a less value are sometimes put by the rich over windows lids of boxes, handles of fans, and frames of pictures

China abounds in various descriptions of marbles, Porphyry, Jasper, Quartz and other inferior stones

Japan yields a considerable amount of revenue to the Government by its mineral products No

Diamonds have been found in this place, but Agates, Carnelians, and Jaspers are met with,—some of them of great value. Nearly all parts of the coast of Japan supply Pearls, frequently of great size and beauty.

Pearl fisheries in Manchooŕia and elsewhere and such like sources furnish an important addition to the Imperial revenue of China

*Names of the nine precious Gems as
known in Canton*

ENGLISH	CHINESE
Diamond	Chunsyák
Ruby	Seflayusyák.
Cat's eye . .	Máuji gáu
Zircon . .	Pisí
Pearl .	Chuntí
Coral .	Sáu ho chí
Emerald	Luksyák
Topaz .	Silangsyák
Sapphire .	Chángsyák

AFGHANISTHAN*

GEMS and jewels are in less use among the people of Afghanistan, Turkistan, and other countries in Central Asia, than among other nations in the continent of Asia. As a consequence, no works exist on the subject of jewelry in Pushtoo,

* From Moulvie Abdool Kueq the son of Mollah Habibullá, a learned man in the court of Kondul Khan, Governor of Candahar

the language of the Afghan nations. Jewels are called in this language by the term "jahâei." The examination of gems is conducted by sight only by *Hakims* and *Moulvies* of note, and no nobleman in this country would purchase any jewels without consulting with them. It is the opinion of these connoisseurs that none but the virtuous has any right to the use of jewels.

Lâjmunud, *Âlû*, *Pu oja* (*Ferozá*), and *Sung Mukshud* are generally found in the country of the Afghans. The last mentioned stone is to be seen in the city of Candahar. Ruby is found at Badakhshan, but it is far inferior to that of Burma. Pearl is called "Muigulû" in Afghanistan. Diamond, Emerald, Topaz, Ruby, Zircon and Sapphire are never born in this country. These stones are known to the people by their Persian designations, the Pushtoo language having no words to represent them. The Cat's eye is called by the Afghans by the term *Pishi Turai*, but it is not a production of any mines in this country.

Pu oja (Turquoise)—This stone is found in abundant quantities. According to the learned *Moulvies*, cataract in the eyes is cured some time after a Turquoise, set in a silver ring and dipped into water, is applied over the parts affected,—the application being accompanied by the chanting of the name of the Almighty.

Sung Mukshud—A very favorite stone with the Afghans, and used by them for beads.

for counting their prayers. A rosary consisting of the best specimens of this stone fetches from Rs. 200 to Rs. 250 in value. The *Hakims* use this stone rubbed into a paste, as a remedy for cholera.

Káhárbb—The color of this stone is yellow like that of the *Ohámpá* flower. This stone is used by the Afghans as a capital tonic. The *Káhárbb* is found in Arabia and Egypt, and is known to sell for from Rs. 8-8 to Rs. 10 per *tolah*. It is used also for beads for rosaries.

Murjdn—The Coral. It is given by the *Hakims* as a tonic, with powdered gold.

Lajburd—Color, black, with dots of gold on the surface. The *Sirdars* and other noblemen grind this stone into powder and mix it with the paint with which they have the walls of their rooms painted. Worn on the neck by young children, the *Lajburd* protects them from witchery. It is also used for medicinal purposes.

Solemánt—Beads for rosaries and finger-rings are made out of this stone. The *Solemánt* has the power of keeping off all earthly woes if it is

kept in the house It insures the owner victory over his enemies *Mollahs* of known miraculous powers can give life to this stone by incantations, and can, by means of such a stone, disenchant a person who might have fallen victim to "witchery" It is said that this stone can be continually kept alive if it be put within a small box in which vermilion is usually kept

Sukrdsarif—The name of a stone found in *Baitul mukdadas* (Jerusalem) Color, white, weight, about 25 or 30 *maunds* This stone is said to be situated above the earth and suspended in ether The Afghans make reverential bows to the situation of this stone

Huzur Asud—The sacred stone of the Mahomedans at Mecca It is said that the original color of this stone was white, and that the polluted touch of the sinners coming frequently on pilgrimage has rendered it black The Hindus call this stone *Macefiara Sna*—as it looks somewhat like the phallus of *Mahádeva*

EGYPT.*

WHEN the Mahomedans unfurled their banners, and directed their religious expedition from Mecca to the West, they introduced the *Korán* into Egypt, Turkey, Morocco and such other countries on either coast of the Mediterranean as could be successfully brought under subjection. The study of the *Korán* necessarily involved the study of Arabic, in which language the sacred book of the Mahomedans is composed, and ultimately led to the systematic cultivation of that language. Gradually, Arabic began to take deep root in the country and to be blended with local dialects. It is not a matter of wonder, therefore, that the language used in naming the varieties, defects &c., of gems and jewels by the people of Egypt, Tunis, Morocco, Abyssinia, and other such places, is partly Arabic and partly local. Almost all the countries belonging to the Mahomedans or originally conquered by them, have their language based either on Arabic or Persian. Most of the countries East to Persia have had Persian for their dialect. As in India, Urdu is the result of the mixture of Persian with Hindi, so there is in each country, to the West of Persia, a hybrid language

* Materials received from Sayyid A'bbás, an Egyptian merchant, at present of Calcutta.

which is a combination of Arabic with the language of the locality. As Hindusthani jewellers use Persian expressions in their description of jewelry, so the Egyptians use certain Arabic terms in connection with the designation and examination of precious gems. There are some works on jewelry in Egypt, written in the modern dialect of that country. But the Egyptian *Moulvies* of the present day cannot enlighten us on the views held on the subject by the ancient authorities.

(1) *Álmáz*—Diamond.— This is the strongest, lightest in weight, and most brilliant, of all precious stones. It is iridescent like the crystal prism. It is divided into four classes of color; viz, white, yellow, black and red. The best specimens of all are those that are white like the quick-silver and very light in weight. The next in quality and value are the yellow ones. The black specimens are the hardest of all, and are of less value than the yellow ones. The rose-red varieties are pretty good.

The presence of a kind of insect of the appearance of black dots inside a Diamond constitutes one of the defects of this stone.

The use of the Diamond with gold imparts to the wearer health and vigour.

The *Bedart* is palmed off on ignorant customers as the Diamond. It looks exactly like the Diamond, but is of very little monetary value.

- (2) *Lálá*—Ruby. Color, red. The *Lálá* is a warm and dry stone. Its color is divided into four classes, each class being designated a *Darwázá*. The very lightest color is called the first *Darwázá*; a little deeper color is termed the second *Darwázá*; still deeper, the third *Darwázá*; and the deepest of all, the fourth *Darwázá*. The hardness of the stone is proportionate to the depth of its color.

The following are the defects of the Ruby:—Very dazzling color; *dudhá* (fissures); *usufá* (shady imperfections); and *núkas* (very light color).

The nobility prepare *Surma* from this stone. The Ruby taken with *májoom* (electuaries) adds strength to the body.

The *Gomeda* sometimes passes muster for the Ruby.

- (3) *Yácut Ajruf*—A variety of the Ruby. The qualities and imperfections are to be judged by the same rules as are applicable to the Ruby.

- (4) *Yacut Asfur*—This stone is divided into three classes, viz, *Asfur* (yellow), *Abi yud* (white), and *Khdmuri* (rose-red) The qualities and imperfections of this stone are the same as those of the Ruby
- (5) *Lálaha*—An inferior variety of the Ruby The same rules as to qualities and imperfections as are applicable to the Ruby hold good as regards this stone
- (6) *Zummurrud*—The Emerald Its color is *Sádekul kuddr*, i e, very green Like the Ruby, it is divided into four *Darwázás* The fact that a serpent immediately falls to licking a *real* Emerald as soon as it happens to come across it, is the best test for a true specimen
- The external use of an Emerald secures to the wearer unbounded influence over mankind
- The *Zuburzud* is sometimes mistaken for the Emerald Its color is green mixed with yellow *Báyhur*, a stone of a green color mixed with black, is again sometimes mistaken for the *Zuburzud* The internal use of this stone (rubbed into a paste), neutralises

the effects of poison. *Dár-e-nujuf*, a white stone, is sometimes passed off as the *Bájhur*. It has, however, no place in jewelry.

- (7) *Luluh*—The Pearl. It is *Mákhup-orke*, i.e., consisting of three scales; *Tukil-bujanu*, i.e., heavy in weight; and *Bamokolas*, i.e., round. The best specimens are those that are *Supakífi* (clear) and *Ábiyut* (white). Those that are *Ásfur Ál-hámár*, or yellow with a tinge of red, belong to the second *Darwázá*. To the third *Darwázá* belong those that are *Ásbád*, or white with a tinge of black. Pearls are found at Baharin, a place near Bussorah.

The Pearl has two cuts; viz, the *Bamokolas* or circular-shaped, and the *Álátul* (*Lalkán*) or the drop-shaped. Irregular cuts are called *Ábuj* and are not liked.

The absence of any of the qualities enumerated above constitutes a defect of the Pearl.

The Pearl-powder taken with electuaries strengthens the body and adds lusture to the eyes

- (8) *Murján*—The Coral. It is found in the seas, in the shape of a tree. The best specimens are those that are very red, very hard, and very heavy in

weight. The degree of the inferiority of the Coral is proportionate with the lightness of its color. The Coral is called *Yuscá* or *Hakik-Kulbádr*, when its color is black.

Cut open the top of a lemon, and put a piece of Coral inside, and then cover up the opening with a paste of clay. Put this lemon under fire for some time till it gets white with burning. Take it out, and after grinding the stone well, use it as a *Surmá* for the eyes. Mixed with electuaries, and taken, the Coral gives great physical strength.

(9) *Akik Yámóni*—The red specimens belong to the first class; the yellow ones to the second. The green ones are known as the *Antas*; the black ones, as the *Solemóni*; and the ash-colored ones, as the *Gurí*—the worst variety. *Gurí* is, in Arabic, termed the *Sáb*.

An extraordinary specimen of a sky-blue Cat's-eye has been presented to the author of this work by Sayyid Abbás, formerly an Egyptian merchant but now a *Zakir*. This stone had been presented to the Sayyid by an Arab Prince, as a reward for his proficiency in playing upon the musical instrument *Saúd*.

There are a thousand different kinds of stones, but these are not taken into account in jewelry.

Names of the Nine Precious Gems

ENGLISH	EGYPTIAN	BAGDADIAN
1 Diamond	Álmásh	Álmásh
2 Ruby.	Lálá	Yácut
3 Cat's eye	Áynullur	Áynullur
4 Zircon	Láladu	Láladu.
5 Pearl	Luluh	Komás
6 Coral	Murján	Murján
7 Emerald	Huzrul Háiyá or Zummurud	Zumurrud
8 Topaz	Yácut Ásfur	Yácut Asfur
9 Sapphire	Yácut Ájruk.	Yácut Ájruk

NORTH AND SOUTH AMERICA.

THE rules as to the testing and valuing of precious stones in the New World are not the same in all the countries that it embodies. Those places that have been originally colonised or is still possessed by the British are guided by the British standard of testing jewelry those that belong to the French, Dutch, Danish, or Spanish, are amenable to the laws of the respective states to which they belong, and so on. The republics have the same laws as to the use and identification of precious stones as obtain in the countries whose inhabitants form the bulk of their population.

The aboriginal natives, whose number is gradually getting less, delight in Pearls and Corals, with which they have been known to decorate themselves.

ANTARTICA AND POLYNESIA.

ANTARTICA, which represents the group of islands lying within or near the Antarctic Circle, and Polynesia, which consists of a vast multitude of small islands scattered over the Pacific, have not been much known to us as containing mines of any precious stones. These are inhabited by wild people, most of whom tattoo their bodies and decorate themselves with skulls and pieces of bones strung together

AUSTRALASIA.

THE British possessions in Australasia are Australia, Tasmania, New Zealand, Norfolk Island, Auckland Isles, and Chatham Isles. The inhabitants of these colonies are, for the most part, British, and are, consequently, subject to the same rules for the identification and valuation of jewels as obtain in the mother-country.

of *Pali* (their national language), together with the provincial dialects of the people. In Ceylon, works on jewelry in the *Pali* language can, if searched for, be met with. We have, fortunately, been able to secure a copy of a Cingalese work on stones—called *Ratna Paṇṇikā*—composed in the *Pali* language. What we propose to give here is not, however, the reproduction of views enunciated in this work. The views orally received from Cingalese jewellers of the day form the subject of our present notice.

Nine precious stones are recognised in Sanskrit authorities, whereas eight stones are reckoned as the principal ones by the *Chulids* of Ceylon—*Gomeda* being rarely used in the country, and not considered as belonging to the class of the precious stones. The term *Ratnam* is used as a general designation for jewels. Most of the names of the stones are based on Sanskrit and used as such both by the Hindu and Mahomedan jewellers of the country. Thus *Hiraka* is called *Byram*, *Māṇika*, *Manikyam*. *Nīlam*, *Nīlam*, *Vaidurya*, *Vaiduryam*, *Pushparāga*, *Pushparagam*, *Maralata*, *Pucheche*, *Muktā*, *Muttu*, *Prabāla*, *Pagalam*. It will be observed that the first four words are exactly Sanskrit, the fifth is a local dialect, and the last three are *Pali*, a corruption of the Sanskrit.

Bayam—The Diamond. This stone has been known to possess the same four varieties of color as are recognised by

Sanskrit authorities; viz, white, black, red, and yellow. The white specimens are called "Vairúppú Vairam;" the black ones, "Kārppú Vairam;" the red varieties, "Sakarppú Vairam;" and the yellow ones, "Madhú Varnam." The *Chuliás* acknowledge the same defects of the Diamond as jewellers of other countries. Such Diamonds as have black spots about them go by the name of "Karttupúli;" those that have black streaks are called "Idkal." Of all defects of the Diamond, the above two are the most important. No Hindu Cingalese would ever consent to keep in his house a Diamond having black streaks over it. The people of Ceylón have an idea that the Goddess of Fortune never resides in the home of one who keeps in it a Diamond having any of the two defects specified as above.

Mónikyam—The Ruby. By the term *Mónikyam*, the *Chuliás* mean such stones as have the color of the pure, transparent blood issuing afresh from the body of a healthy animal.

The ordinary varieties of the Ruby are called "Sappú" by Mahomedan jewellers and "Gambu" by the Hindus. "Carlinum" (Carnelian?) is the name applied to such specimens as have a tinge of black in them; and "Mancha," to such as have a dash of yellow in them. According to the *Chulids*, the spotless specimens only are entitled to be kept in the Royal Treasury. Others are productive of no good to the possessors thereof. The "milky imperfections" in the Ruby are called "kobánk" by some, and "Nasle" by others.

Nilam and Pushparága—The Sapphire and the Topaz. The defects in these stones are judged by the same standard as apply to the testing of the Ruby.

Puchche—The Emerald. The *Chulids* divide the Emerald into two classes;* viz, the old and the new. The former specimens go by the name of

* Hindustani jewellers also divide the Emerald into two classes. Those born in the old mines are noted for their transparency, the depth of their color and the purity of their water. Those that are found in the new mines are rather less deep in color, less transparent, contain less pure water, and have, instead of the color of the green corn, somewhat of a blackish tinge in some of the specimens.

"Param Puchche;" the latter, by that of "Pudu Pachche."

Vaidúryyam—The Cingalese are great admirers of such specimens of the Cat's-eye as have the surface of a golden color. Such specimens are called *Punya-kān Vaidúryyam*. Those stones that have a black surface are styled "Karnúl Vaidúryyam." The *Chulids* call the "line" in the Cat's-eye by the same term (*Sut*) as is used by Hindusthani jewellers. Unlike the Hindusthani jewellers, the Hindu *Chulids* attach some value to the black varieties, and none whatever to the smoke-colored and parti-colored specimens. The defective specimens are called "Tarburi" and those that contain no "lines" are known as "Áknenul."

Muttu—The Pearl. The *Chulids* are at one with other authorities in the testing and in pronouncing upon the merits and defects of the Pearl. The good, round, transparent Pearls are called *Ánimuttu*; the blackish specimens, *Mas'u*; the yellowish ones, *Chillir*; the very small varieties, *Tur*; the deformed

specimens, Ánsár; and the ones used for medicinal purposes, Más'í. The Sujni cut is known by the name of Krayal; the best cut, by that of Ánikrayal, and the worst cut, by that of Kháráp Krayal.

The seas about Ceylon abound in Pearl-fisheries. These Pearls are brought over to India and sold by the *Chúliás*, who take away Emerald, *Vaidúryya* and such other stones as are not found in abundance or found at all, in Ceylon, where they sell them to great advantage.

Pagalam—The Coral. It is divided into two classes: The light-colored specimens are called "Bel-le," and the colored ones, "Kappu." The black varieties are called "Kul-li Kappu;" the drop shaped ones, "Tari Kumbu," or "Nim-le;" and the defective ones, "Nim chasi." The Pearl and the Coral are sold in Ceylon by *Tolas* and *Dákiní*. The wild Cingalese never use a Coral that is not defective. They labor under an impression that genuine Corals cannot but be defective.

Zuburzud—Called in Ceylon “Puchche Marakam,” and there reckoned as a variety of the Emerald.

Good specimens of the Ruby are rarely met with in Ceylon. Diamond has sometimes been found in some of the old mines. The Sapphire and the Topaz are to be had in abundance. Generally speaking, colored stones are termed “*írnir*” if they have their color deep in some portions and light in others; “*Sugbar*,” if they have their color very light; “*Káttábák*,” if their “*wáter*” is impure; and “*Nírbák*,” if they possess a very good “*water*.”

THE CHEMICAL ANALYSIS OF PRECIOUS STONES.

Beryl : Emerald.

Combination of glucina, silica, and alumina.

		<i>Emerald.</i>	<i>Beryl.</i>
Glucina	...	12.50	16.50
Silica	...	68.50	68.45
Alumina	...	15.75	16.75
Oxide of Chrome	...	0.30	0.00
Oxide of Iron	...	1.00	0.00
Lime	...	0.25	0.00

Sp. Gr. 2.76 to 2.78. H. 7.5—8.

Native form: a hexahedral prism terminated in a six-sided pyramid, imbedded in a vein of magnesian limestone traversing hornblende rocks. Colour: Emerald, grass-green; Beryl, light green, tinged more or less with blue.

Calcedony

Consists of silica and alumina.

Silica	...	...	81.0
Alumina	..	...	16.8

Sp. Gr. 2.6. H. = 7.

Agate, Heliotrope, Onyx, Plasma, Sard, are all varieties of Calcedony differently coloured by metallic oxides.

Native form: botryoidal (grape-like) masses; but more frequently found in rolled pebbles.

Diamond.

Pure carbon. Sp. Gr. 3.55 (inferior to the Sapphire).

Hardness=10, the highest in the scale. Highly electric by friction.

Native form: an octahedral crystal, usually modified by the obliteration of the angles and edges; found mixed with gold-dust in a hard ferruginous concreted gravel. Colour: pure white, often tinged with yellow, red, blue, &c.

Garnet.

Combination of a silicate of the protoxide of iron with silicate of alumina.

Silica	...	...	33.75
Alumina	...	...	27.25
Oxide of Iron	...	...	36.00
Oxide of Manganese	...	...	0.25

Sp. Gr. 4.2. H. 6.5 to 7.5.

The native garnet (Almandine) is not electric by friction, but when polished and faceted I have found by experiment that it becomes highly so.

Native form: a rhombic dodecahedron, imbedded in mica-slate; also loose in the earth. Colour: dark red, sometimes purple.

Lapis-Lazuli.

Silica	...	...	49.0
Alumina	...	...	11.0
Lime	...	...	16.0
Soda	...	...	8.0
Oxide of Iron	...	...	4.0
Magnesia	...	...	2.0
Sulphuric Acid	...	...	2.0

Sp. Gr. 2.95. Hardness sufficient to scratch glass.

Found massive, but sometimes in rhombic dodecahedrons. Colour: pure azure.

Opal.

Combination of silica and water.

Silica	...	90 0
Water	...	10 0

Sp Gr. 2 9. Hardness not sufficient to strike fire with steel.

Found massive imbedded in a decomposed porphyry and in trap-rocks. Colour, milky, but richly iridescent.

Peridot: Chrysolite.

Combination of magnesia, silica, and peroxide of iron.

Magnesia	...	43 5
Silica	...	39 0
Oxide of Iron	...	19 0

Sp. Gr 3 3—3 5. H.=6 5—7.

Primary form: a right prism, with rectangular bases; but occurs more frequently in rounded crystalline masses. Colour green, more or less mixed with yellow.

Sapphire: Ruby: Oriental Topaz.

Pure alumina, coloured from admixture with oxide of iron.

	<i>Sapphire.</i>	<i>Ruby.</i>
Alumina	... 98 5	90 0
Lime	... 0 5	0 0
Silica	... 0 0	7 0
Oxide of Iron	... 1 0	1 2

Sp Gr. 3 99. Hardness only inferior to the diamond.

Highly electric.

Native form: six-sided prism variously terminated, but more frequently found in rolled masses. Colours: blue, blood-red, and yellow.

Spinel and Balais.

Combination of alumina and magnesia, coloured red by a minute admixture of chromic acid, or blue by the protoxide of iron.

		<i>Red.</i>	<i>Blue.</i>
Alumina	...	74.50	72.65
Magnesia	...	8.25	14.08
Silica	...	15.50	5.45
Lime	...	0.75	0.00
Protoxide of Iron	...	1.50	4.2

Sp. Gr. 3.5. H.=8.

Native form: the perfect octahedron, like the diamond, and similarly modified. Colour: Spinel, red, or slightly tinged with cinnamon; Balais, pale rose or lilac.

Topaz.

Combination of alumina, silica, and fluoric acid.

		<i>Brazil.</i>	<i>Saxony.</i>
Alumina	...	47.5	50.0
Silica	...	41.5	35.0
Fluoric Acid	...	7.0	5.0

Sp. Gr. 3.49 to 3.56. H.=8. Highly electric by friction.

Native form: prism with the sides deeply striated, and the ends very variously terminated. Colour: vinous yellow.

Turquoise.

Considered by Fischer to be only clay coloured by oxide of copper; but Jahn notices—

Alumina	...	73.0
Oxide of Copper	...	4.5
Oxide of Iron	...	4.0
Water	...	18.0

Sp. Gr. 2.8—3.0. H. 5 to 6.

Occurs in kidney-shaped masses, usually botryoidal, or mimillated. Colour : blue.

Zircon.

Combination of zirconia and silica.

	<i>Jacinth.</i>	<i>Jargoon.</i>
Zirconia	70.0	68.0
Silica	25.0	31.0
Oxide of Iron	0.5	2.0

Sp. Gr. 4.5 to 4.7. H. 7.5.

Primary form : rhomboidal octahedron, modified like the diamond, but all its angles set obliquely. Colour : orange, sometimes white.

The test of relative hardness is a very important one for ascertaining the species of precious stones, on account of the facility of its application. Its principle is the fact that the native crystal of any species will scratch all in the scale below itself. Thus the Diamond, standing highest (10.) scratches all the rest. The following is the received scale : 9. Corundum : Sapphire, Ruby ; 8. Brazilian Topaz ; 7. Rock-crystal ; 6. Adularia ; 5. Asparagus-stone ; 4. Fluor Spar, &c.

The test of the relative specific gravity of the different species, a criterion upon which our modern mineralogists lay so much stress, and which they

claim as a discovery of their own, was well known and resorted to by the Persian jewellers six centuries ago, and if then, doubtless at a much earlier date.

Ben Mansur's notice of this point is so curious as to demand its insertion at length:—"Of the relations of certain precious stones to others. *Abu Rihan* pretends to have discovered by experiment that one *miscal* of the Blue Jacut stands in equal proportion with five *dank* and three *tissu* of the Red Jacut; with five *dank* and two and a half *tissu* of the Laal; with four *dank* minus one *tissu* of Coral; and with four *dank* minus two *tissu* of the Onyx, or of the Crystal.

"The method used for the investigation of the weights and dimensions of gems is the following. They take a bowl filled with water, and throw the stones singly into the same. The quantity of water that through the immersion of each separate stone flows over the bowl occupies the space of the same. God knoweth best!"

Note.—The *dank* in Egypt=3 carats, in Spain=2. It is the quarter or the sixth of a drachm. The *tissu*=4, or 2 grains of barley. The *miscal*=1½ drachm.

TABLE OF WEIGHTS AND PATTERNS
OF THE
LARGEST KNOWN DIAMONDS
AND
OTHER PRECIOUS STONES

"The King of Portugal's," as large as a hen's egg, pea shaped, slightly concave on one side, colour, deep yellow, and suspected of being a Topaz, uncut weight, 1680 car (Mawe)

"The Rajah of Mattan's," found at Laudak in 1787, uncut 367 car

"The Nizam's," found at Golconda, uncut, 840 car

"The Great Mogul's," found at Coulour, weight in the rough, $787\frac{1}{2}$ car cut as a rose, 280 car

"The Great Table," seen by Tavernier at Golcond in 1642 weight, $242\frac{1}{2}$ car It was on sale for 5,00,000 rupees, he bade 4,00,000 for it in vain

"The Regent," found at Puteal, in the rough, 410 car, cut as a brilliant, $136\frac{1}{2}$ car

"The Orloff," Indian cut as a rose, 193 car It has a faint yellow tinge

"The Star of the South," found at the Bogageni mine, Brazil, by a negress (1853) in the rough, $254\frac{1}{2}$ car, cut as a brilliant, $121\frac{1}{2}$ car The stone has a decided tinge, some say of rose, others, of yellow

"The Koh-i-noor," Indian cut, but retaining nearly its native weight, $186\frac{1}{2}$ car, re cut (1862) as a brilliant, $102\frac{1}{2}$ car

"The Grand Duke of Tuscany," sometimes named "The Austrian"; cut as a double rose, $189\frac{1}{2}$ car. Its colour is a decided yellow; and there is a tradition that the stone was bought for a trifle as a mere coloured crystal at a jeweller's in Florence.

"The Shah" (Russia), a long prism, retaining many of its native faces, 95 car. What greatly adds to its interest is a Persian inscription cut upon it. Bought of Chosroes, Abbas Mirza's youngest son.

"The Nassack" (the Marquis of Westminster's), captured from the Peishwah of the Mahrattas; Indian cut, $89\frac{3}{4}$ car., a pear-shaped stone, re-cut as a brilliant in London, $78\frac{1}{2}$ car.

"The Pigott," $82\frac{1}{4}$ car., was disposed of by lottery in London (1801) for 30,000*l*. The present owner is not known.

"Mr. Dresden's Diamond," from Brazil (1860), heart-shaped, a shallow brilliant, $76\frac{1}{2}$ car.

"The Empress Eugénie's," a brilliant, 51 car.

"The Pasha of Egypt's," a brilliant, 40 car.

"The Dutch," 36 car.

"Hope's Blue Diamond," suspected to be that of the French regalia (stolen in 1792), and then weighing 67 car., and afterwards re-cut as a brilliant to its present weight of $44\frac{1}{2}$ car. This was probably at its origin the stone "d'un beau violet," weighing in the rough $112\frac{3}{4}$ car., but disadvantageously shaped, being flat and thin, brought

from India by Tavernier, and sold to Louis XIV in 1668

"The Polar Star," (Princess Yassopouff), a brilliant, 40 car

"The Treasury of Dresden's," emerald green, $31\frac{1}{4}$ car

"Halphen's Rose coloured," $22\frac{1}{2}$ car

"Prince de la Riccia's," rose coloured, 15 car

"Paul I's," ruby coloured, 10 car

"Tagore Brilliant, about 48 car

"Arundhati"

&c, &c &c

Mawe also mentions as belonging to the Portuguese crown two other diamonds, rough, of great beauty, the one weighing 215 carats, the other, a little less Both were found in the river Abaytè, to the east of the district of Minas Geraes, by three men banished into the interior Besides these, he notices two nearly perfect octahedrons, of 134 and 120 carats each And to conclude, the State waistcoat of Joseph I had twenty buttons, each a single diamond worth 5 000 l

The largest known Emerald is the Devonshire, two inches in diameter, and of the finest colour not cut It came from the Muzo mine, Santa Fé di Bogota, and was purchased by the Duke from Don Pedro

The largest Sapphire has got its name, "The Wooden spoon seller's," from the occupation of the man who found it, in Bengal. It is also called the "Ruspoli" after a former owner. Lozenge shaped, with six faces, 132 $\frac{1}{16}$ carats. It was bought by Perret, a Persian jeweller, for 170,000 francs (6,800 £). Now in the Musée de Minéralogie, which possesses another of rare beauty, measuring 2×1 $\frac{1}{8}$ inches.

The largest Pearl in the world is beyond all rivalry the "Hope," weighing 3 ounces, and 2 inches deep by 2 $\frac{1}{2}$ in circumference at the larger end. It is pear shaped and of a dark opalized hue. It is mounted for a pendant in a crown imperial of five vertical bars set with brilliants upon a lining of crimson enamel, with a gold border of emeralds, sapphires, and rubies.

The largest Cat's eye (also the "Hope") is hemispherical, 1 $\frac{1}{2}$ inches in diameter, and formerly was the great pride of the King of Candy, from whom it was captured in 1815. It has been celebrated for many ages, and appears to be the one mentioned by Ribeiro in his "History of Ceylon," as at that time (16th century) belonging to the Prince of Ura. It is mounted in massy pure gold, set with cabochon rubies in the Oriental manner.

The largest Ruby ever seen in Europe is that presented by Gustavus III of Sweden to the Czarina, upon his visit to her in 1777. It is equal in

bulk to a small hen's egg, and is of fine colour. This was the size of Rudolf II's, already quoted, and therefore must weigh at least 100 carats. The highest weight of those seen in India by Tavernier did not exceed 50 carats. None in the French Regalia weighed above $8\frac{1}{2}$ carats.

General Remarks upon the term "Carat"

The word Carat is probably derived from the name of a bean, the fruit of a species of *Erythina*, which grows in Africa. The tree which yields this fruit is called by the natives "Kuara" (sun), and both blossom and fruit are of a golden color. The bean or fruit, when dried, is nearly always of the same weight, and thus in very remote times it was used in Schangallas, the chief market of Africa, as a standard of weight for gold. The beans were afterwards imported into India, and were there used for weighing the Diamond.

The Carat is not of the same weight in all countries, for instance —

One Carat in England is equal to	.	20,54,090 milligrams
" France	"	20,55,000 "
" Vienna	"	20,61,300 "
" Berlin	"	20,54,400 "
" Frankfort-on Maine		20,57,700 "
" Leipzig	"	20,50,000 "
" Amsterdam	"	20,57,000 "
" Lisbon	"	20,57,500 "

One Carat in Læghorn is equal to	...	21,59,900 milligrams.
„ Florence	„	... 19,52,000 „
„ Spain	„	... 20,53,930 „
„ Borneo	„	... 10,50,000 „
„ Madras	„	... 20,73,533 „

72 carats make One Cologne oz.
 151½ „ „ „ English „

The ounce's weight is used for weighing small and Baroques Pearls, Coral, Peridots, and rough Garnets.

TABLE
TABLE OF THE DISTINGUISHING

Name and Colour	Lustre	Specific Gravity	Hardness.	No. in Scale of Hardness	Composition	System of Crystallization
DIAMOND White pink yellow red blue green black orange brown opalescent	Adamantine & reflects prismatic colours	3.5 to 3.6	Scratches all other precious stones	10	Pure Carbon	Monometric or cubical
BOART CARBONATE (common massive variety)	None					
SAPPHIRE, White blue violet	Vitreous very lustrous	3.9 to 4.2	Scratched by diamond scratches all others	9	Alumina 95.5 Oxide of Iron 1.0 Lime 0.5	Hexagonal or rhombohedral
RUBY red violet-red						
TOPAZ oriental yellow						
AMETHYST Oriental, purple violet.						
EMERALD Or oriental green generally pale						
CHRYSOBERYL, or ORIENTAL CHRYSOBERYL. Bright pale-green greenish yellow reddish brown. ALEXANDRITE, when exhibiting a reddish translucent light. GYMOPHANE, or CHRYSOBERYL CATACLYSE, when showing an opalescence like cat's eyes	Vitreous sometimes pearly	3 to 3.8	Scratched by sapphire & scratches quartz readily	8.5	Alumina 80.2 Glaucina 19.8 (Trace of ferrous oxide of Iron of Oxide of Lead and Copper depending on colour and locality)	Triclinic or rhombic prismatic
SPINEL, dark-red, white blue green PLEONASTE or CRYSTALLITE, black RUBICELLE, orange SALAS RUBY, rose-red	Vitreous	3.5	Scratched by sapphire & scratches quartz readily	8	Alumina 29.61 Magnesia 21.1 Protoxide of Iron 6.1 Silica 20.0 Oxide of Chrome 11.0	Monometric or cubical

A.

CHARACTERISTICS OF GEMS.

Form of Crystal	Refraction	Refractive Index	Dispersive Power	Electric Properties	Fusibility	Diaphaneity
Cube, Octahedron, Rhombic dodecahedron, Tetrahedron, Hexa Octahedron	Single	White 2.455 Brown 2.437	0.03	Acquires positive electricity by friction non conductor of electricity	Infusible volatilized by long continued heat.	Transparent and translucent Carbonate Opaque
Hexagonal prism often pointed at each end	Double in a small degree	1.785	0.026	Acquires electricity by friction and retains it several hours		Transparent
In flat hexagonal crystals generally in rolled pebbles	Double	1.780	0.028	Acquires electricity by friction and retains it several hours.	Infusible alone	Transparent and semi-transparent
Octahedron, Rhombic dodecahedron octahedron Tri octahedron.	Single.	1.755 to 1.830	0.040	----	Infusible, alone	Transparent, translucent

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour	Lustre	Specific Gravity	Hardness	No. in Scale of Hardness	Composition	System of Crystallization
TOPAZ White, greenish, yellow, orange, cinnamon, bluish, pink	Vitreous	3.5 to 3.6	Scratched by sapphire scratches quartz easily	8	Silica 54.81 Alumina 53.88 Fluorine 16.06 Traces of metallic Oxides	Triclinic or rhombic
EMERALD Fine green. BERYL or AQUA MARINE , pale sea green, blue white, yellow, rarely pink.	Vitreous	2.67 to 2.75	Scratched by apatite scratching quartz (specimens vary)	7.5 to 8	Silica 58.50 Alumina 25.75 Gulcina 12.50 Oxide of Iron 1.00 Lime 0.25	Hexagonal or rhombic
HYACINTH or JACINTH brownish yellow, brownish red cinnamon JARGON , various shades of green, yellow, white, brown	Vitreous (almost adamantine)	4.07 to 4.70	Scratches quartz slightly	7.5	Silica 53.0 Zirconia 60.8 Peroxide of iron 6.10	Dimetric or square prismatic pyramidal
GARNET ALMANDINE , violet red CARBUNCLE , red brownish CINNAMON STONE white yellow orange PYROPE var. mil on at the hemian garnet	Vitreous, inclining to resinous	3.5 to 4.3	Scratches quartz slightly	6.5 to 7.5	Silica 58.2 Alumina 19.35 Red Oxide of Iron 7.33 Lime 81.75 Magnesia 2.00 Protoxide of Manganese 0.40	Monometric or cubical
TOURMALINE green red, brown yellow blue black, sometimes white.	Vitreous	3.09 to 3.3	Scratches quartz slightly	7 to 7.5	Fluorine 2.29 Silica 33.65 Boric Acid 8.25 Alumina 31.52 Red Oxide of Iron 1.17 Magnesia 15.59 Lime 1.00 Soda 3.24 Potash 0.20	Hexagonal or rhombic

A.

CHARACTERISTICS OF GEMS—(Contd.)

Form of Crystal.	Refraction	Refractive Index	Dispersive Power	Electric Properties	Fusibility	Diaphanity
III rhombic prism, octahedral rhombic prism	Double, in a slight degree	1.635	0.025	Acquires electricity by friction and heat.	Infusible	Transparent, translucent.
Hexagonal prism.	Double (very feeble).	1.585	0.010	Acquires some electricity by friction.	Slightly fusible between the blow pipe.	Transparent.
Long square prism (short square prism); long square octahedron. The pyramids often doubly terminated at 2 square pyramids.	Double in a very high degree especially in the direction of length.	1.790	0.041	Do do	Infusible between the blow pipe.	Transparent to opaque.
Rhombohedral prism, rhombohedral prism, rhombohedral prism, rhombohedral prism, rhombohedral prism.	Single.	1.715	0.015	Do do	Fusible between the blow pipe.	Transparent, opaque.
Trigonal rhombohedron, trigonal prism.	Double	1.615	0.015	Acquires some electricity by friction and heat.	Fusible	Transparent, opaque.

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour	Lustre	Specific Gravity	Hardness	No in Scale of Hardness	Composition	System of Crystallization
QUARTZ or ROCK CRYSTAL , white AMETHYST violet CALANGORN yellow low brown CHRYSOPTASE fine apple green CAT'S EYE having chatoyant reflection PLASMA deep olive green JASPER yellow red green black brown BLOODSTONE dark green with red spots CARNELIAN red white yellow AGATE various colours ONYX having black brown and white layers SARDONYX having red or brown fish and white layers MOHA STONE having infiltrated Oxides of Iron or Manganese producing dendritic appearances	Vitreous	2.65	Scratches glass	7	Silica 99.5% Alumina Amethyst Silica 9.80 Alumina 0.25 Red Oxide of Iron 0.80 Oxide of Manganese 0.25	Hexagonal or rhombohedral
CHRYSOOLITE PERIDOT olive green OLIVINE	Vitreous	3.2 to 3.4	Scratched by quartz	6 to 7	Silica 80.3 Magnesia 30.13 Protoxide of Iron 0.19 Oxide of Nickel 0.3 Oxide of Manganese 0.02 Alumina 0.4	Triclinic or rhombic
TURQUOISE Bluish green white	Vitreous	2.6 to 3	Scratches glass feebly	6	Phosphate of Al. 12.34 Alumina 47.45 Oxide of Copper 2.8 Oxide of Iron 1.10 Oxide of Manganese 0.10 Phosphate of Lime 5.41 Water 19.74	None

A.

CHARACTERISTICS OF GEMS—(Contd.)

Form of Crystal	Refraction	Refractive Index	Dispersive Power	Electric Properties	Fusibility	Diphasicity
Hexagonal prism, Bipyramidal, dodecahedral.	Double	1.549	0.028	Acquires positive electricity by friction	Infusible	Transparent and translucent. (Many varieties nearly opaque.)
Generally in rolled grains and pebbles	Double.	1.600	0.023	Acquires electricity by friction	Infusible	Transparent and translucent
None	.....	.....	.. ...	None	Infusible	Opaque Translucent at edges

TABLE

TABLE OF THE DISTINGUISHING

Name and Colour	Lustre	Spec. Gr. Gravity	Hardness	No. in Scale of Hardness	Composition	System of Crystallization
OPAL Colourless red wh to green grey black yellow (iridescent)	Vitreous fading to resin- ous	20 to 23	Scratches glass slightly	5.5 to 6.5	Silica 91.8% Water 8.0% Traces of mineral colouring matter	Sone
PEARL White yellow pink black vio- let brown grey	Pearly	25 to 27	Various	2.5 to 3.5	Carbonate of lime organic matter	Sone

A.

CHARACTERISTICS OF GEMS—(Contd.)

Form of Crystal	Refraction	Refractive index	Dispersive Power	Electric Properties	Fusibility	Diaphaneity
None.	.....	.....	.....	....	Infusible	Semi transparent.
None.	None.	None	None.	None.	Calcines by moderate heat.	Opaque; sometimes semi transparent.

TABLE B.

Names of Stones in different languages.

English	French	German	Italian.
Agate.	Agathe.	Achat	Querzo Agato.
Almandine	Grenat, Alman- dine	Almandin	Amandina
Garnet	Rubis violet.	Violet Rubin.	Rubino violetto.
Almandine	Succin, Ambre	Bernstein	Ambra giallo.
Ruby	Ametyste.	Amethyst	Ametista
Amber.	Aque marine.	Aquamarin.	Aquamarina.
Amethyst	Astérie.	Sternstein	Asteria
Aquamarine.	Aventurine.	Aventurin	Aventurina
Asteria			
Aventurine.			
Balas Ruby.	Rubis Balais.	Belay Rubin.	Rubino Balasso.
Beryl	Béryl	Beryll	Berillo
Bloodstone	Jaspe sanguin	Jaspis	Elitropia.
Boart.	Boart	Diamant Boart	Boart
Cairngorm	Topaze Ecos- saise	Rauchstein	Topazio fumoso.
Carbonate of	Carbonat	Diamant Carbo- nat	Carbonato di
Diamond.	Escarboucle, Grenat cabu- chon	Karfunkel.	Diamante
Carbuncle	Sardoine	Karneol. **	Carbuncolo.
Carnelon	Œil de Chat, Quarz chato- yant	Katzenauge	Corniola.
Cat's eye.	Chrysobéryl, ou Chrysolite orientale	Chrysoberyll.	Occhio di Gatto
Chrysoberyl	Calcédoine	Chalcedon	Crisoberillo
Chalcedony.	Chrysolithe.	Chrysolith.	Calcedonio.
Chrysolite	Chrysoprase	Chrysopras.	Crisolito
Chrysoprase.	Topaze fumée, vermeille	Kaneclstein	Crisoprasio
Cinnamon stone	Corail	Koralle	Pietra cinnamon- mo
Coral	Corindon.	Korund	Corallo
Corundum.	Cristal de Roche.	Bergkrystall.	Korund
Crystal.			Cristallo di Roc- ca.

TABLE B.

Names of Stones in different languages—(Contd.)

English.	French	German.	Italian.
Diamond.	Diamant.	Diamant.	Diamante.
Emerald. Essoinite.	Émerande. Vermeille	Smaragd. Essoinit.	Sméraldo. Essoinite
Felspar Fire Opal.	Feldspath Opale Feu.	Feldspath. Feuer Opal.	Feldspato. Opalo.
Garnet.	Grenat.	Granat.	Granato
Hyacinth	Hyacinthe.	Hyacinth	Giacinto.
Indigo Sap- phire	Saphir de Bré- sil.	Mannlich Sap- phir.	Zaffiro.
Jacinth or Hya- cynth.	Hyacinthe	Hyacinth.	Giacento.
Jade. Jargoon. Jasper. Jet.	Jada. Jargon. Jaspe. Jais.	Amazonstein. Zirkon. Jaspis. Gagal.	Pietra nefritica. Giacinto Diaspro Gagato.
Labrador	Feldspathopa- lin	Labrador.	Feldspato opali- no
Lapis Lazuli.	Lapis Lazuli.	Lazurstein	Lapis Lazuli.
Malachite. Marcasite Moon Stone. Moss Agate	Malachite Marcasite Pierre de Lune. Agate	Malachit. Markwit. Mondstein Moss Achat.	Malacito. Marcasita. Pietra lunare. Agata.
Olivine Onyx. Opal.	Olivine. Onyx Opale	O'ivin. Onyx. Opal	Olivina. Onice. Opalo, Girasole, Scambata.

TABLE B.

Names of Stones in different languages—(Contd.)

English	French	German	Italian
Pearl	Perle	Perle	Margarita, Perla.
Peridot	Idriol	Idriol	Peridoto.
Plasma	Plasma	Plasma	Plasma.
Pyrope.	Grenat.	Pyrop.	Grossato.
Quartz	Quartz	Quarz	Quarzo
Ruby	Rubis	Rubin	Rubino

TABLE C.

Precious Stones arranged according to their colours.

WHITE	YELLOW —(Cld)	BLACK.
Diamond	Tourmaline.	Diamond.
Beryl	Sapphire	Sapphire.
Sapphire	Chrysoberyl	Spinel.
Rock crystal	Quartz	Garnet
Spinel		Tourmaline.
Tourmaline	GREEN	Quartz.
Jargoon	Diamond	
Topaz	Emerald	VIOLET
Quartz	Peridot or Ohvine	
	Sapphire	Amethyst
BLUE	Chrysoberyl	Sapphire
	Spinel	Ruby
Diamond.	Aquamarine.	Garnet.
Sapphire	Tourmaline	Spinel.
Spinel	Chrysolite (called also	
Topaz	Ohvine)	OPALESCENT.
Tourmaline	Topaz	
Beryl	Garnet	Diamond
	Jargoon	Sapphire
RED.		Opal
	PINK	Cal's eye
Diamond		Quartz.
Ruby	Diamond	Ruby
Spinel	Spinel.	Moonstone
Jacinth.	Ruby	
Garnet.	Chrysoberyl.	ORANGE OR REDDISH-
Tourmaline	Beryl.	YELLOW.
	Topaz.	
YELLOW.	BROWN	Diamond
		Chrysoberyl.
Diamond	Diamond	Garnet or Cinnamon-
Topaz.	Chrysoberyl	stone.
Chrysolite or Ohvine	Garnet.	Topaz
Spinel	Jacinth.	Jacinth
Beryl	Tourmaline	Ruby
Garnet.	Quartz.	Tourmaline
Jacinth		Rubicelle (or Spinel).

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De Lapidibus, Avibus et Arboribus Indiæ, Arabiæ. et Africæ. *Harl. MSS.* 80.

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- | | |
|----------------|--------------------|
| 1 Godanta * | 11 Lájburud |
| 2 Sonelá | 12 Kánehá Gorí |
| 3 Lasuniá † | 13 Puccá Bilor |
| 4 Páy Zuhur | 14 Sung Simák |
| 5 Sung Gudri | 15 Gorí |
| 6 Dhonelá | 16 Kánehá Bilor |
| 7 Sung Hadid ‡ | 17 Pitoniá |
| 8 Dahun Firung | 18 Sung Rattak |
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| 10 Kathelá | And various others |

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† Of the new mines.

‡ This stone is sometimes engraved upon with the name of the Almighty and worn on the neck.

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"**L**ET a ring be formed of virgin gold on the days
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moon's increase,^c wherein thou shalt place seven
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the Topaz. Wear it about thee, and fear no man ;
for thou wilt be as invincible as Achilles."—*MSS.*
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^a Sunday

^b 11 to 12, and 6 to 7 in the day.

^c From the second day of the new moon to the time of the full.

रत्नानां वैदिकनामानि ।

*Synonyms for the term "Jewel"
as used in the Vedic works*

- 1 अन्ध Andhab
- 2 राज Rajah
- 3 पय Payah
- 4 प्रय Prayah
- 5 स्रब Srabah
- 6 प्रिक्श प्रिक्श प्रिक्श
- 7 पित्त Pittah
- 8 वय Bayah
- 9 सिन्ध Sinam
- 10 अब Abah
- 11 क्षु Kshub
- 12 धासि Dhasih
- 13 इश Ish
- 14 इश Ish
- 15 इषम Isham
- 16 ऊक्ल Ūkla
- 17 रस Rasah
- 18 स्वधा Svadhāh
- 19 अर्क Arkah
- 20 क्श क्श क्श
- 21 नेम Nemah
- 22 ससम् Sasam

- 23 आय Ayuh
- 24 सुनता Sunitā
- 25 ब्रह्म Brahma
- 26 बर्च Barchebah
- 27 कौशावम् Kulālam
- 28 यश Yasah

रत्नानां संस्कृतनामानि ।

*Sanskrit Synonyms for the
term "Jewel"*

- 1 रत्नम् Ratnam
- 2 मणि Manih

(1)

हीरकस्य वैदिकनामानि ।

*Synonyms for the term 'Diamond'
as used in the
Vedic works*

- 1 दिद्युत Didyut
- 2 नेमि Nemih
- 3 हेति Hetih
- 4 नम Namah
- 5 कबि Kabih
- 6 स्रक Srikah
- 7 ब्रक Brakah

- बध Badhab
 9 वज्र Bajrah
 10 अक्क Arkkah
 11 कुत्स Kutsab
 12 कुलिश Kulish
 13 तुज्ज Tunjah
 14 तिग्म Tigmah
 15 मेनि Menih
 16 स्वधिति Svadhiti
 17 सायक Sāyakah
 18 परस Parasab

अस्य संस्कृतनामानि ।

*Sanscrit Synonyms for the term
 "Diamond"*

- 1 हीरक Hirakah
 2 वज्र Bajrah
 3 हीर Hirah
 4 दधीष्यि Dadhiçhyasti
 5 वज्रकम Bajrakam
 6 सूचीमुखम Sūchīmukham
 7 वरारकम Bararakam
 8 रत्न मुख्यम् Ratna mukhyam
 9 इन्द्रायुधम् Indrayudham
 10 भिदुरम Bhideram
 11 कुलिशम Kulisham
 12 पवि Pabih
 13 अभेदम Abhedyam

- 14 अशिरम् Asiram
 15 रत्नम् Ratnam
 16 द्रुहम् Drurham
 17 भार्गवकम Bhārgavakam
 18 षट्कोयम् Shatkoayam
 19 बज्रधारम् Babudharām
 20 शतकोटि Satakoti

(2)

माणिक्यनामानि ।

*Sanscrit Synonyms for the term
 "Ruby"*

- 1 पद्मराग Padmarāgah
 2 शोणरत्नम् Sonaratnam
 3 लोहितकम Lohitakam
 4 लोहितम् Lohitam
 5 कुरविन्दकम् Kuravindakam
 6 रत्नराट् Ratna rat
 7 रविरत्नकम Rabi ratnakam
 8 माणिक्यम् Māṇikyam
 9 शृङ्गारी Śringārī
 10 रङ्गमाणिक्यम् Raṅga māṇi-
 kyam
 11 तटयम् Tarayam
 12 रत्ननामकम् Ratnanāmakam
 13 रागयुक्त Rāgayuk
 14 शोणोपश Ṣonopaiṣh
 15 सौगन्धिकम् Saugandhikam

(3)

वैदूर्यनामानि ।

*Sanskrit Synonyms for the term
"Cat's eye"*

- 1 वैदूर्यम् Vaiduryyam
- 2 बालबायजम् Bālabāyjam
- 3 केतु-रत्नम् Ketu ratnam
- 4 कैतवम् Kaitavam
- 5 प्राब्रूयम् Prābrishyam
- 6 अभरोहम् Abhrraroham
- 7 खराब्दारु-रम् Kharādan
kuram
- 8 विदूररत्नम् Viduraratnam
- 9 विदूरजम् Vidurajam

(4)

मुक्तानामानि ।

*Sanskrit Synonyms for the term
"Pearl"*

- 1 मुक्ता Mukta
- 2 मौक्तिकम् Muktikam
- 3 सौम्या Saumyā
- 4 शौक्तिकेयम् Sauktikeyam
- 5 तार Tārah
- 6 तारा Tarā
- 7 भौतिकम् Bhautikam
- 8 तौतिकम् Tautikam

- 9 अम्भ सारम् Ambhahsāram
- 10 शीतलम् Sītalam
- 11 नीरजम् Nirajam
- 12 नक्षत्रम् Nakshatram
- 13 इन्दुरत्नम् Induratnam
- 14 लक्ष्मी Lakshmi
- 15 वा लक्षम् or Laksham
- 16 मुक्ताफलम् Mukṭāphalam
- 17 बिन्दुफलम् Binduphalam
- 18 मुक्तिका Muktika
- 19 शौक्तेयम् Saukteyam
- 20 सुक्तिमणिः Sukṭimaniḥ
- 21 शशिप्रभम् वा शशिमिदम्
Sasī prabham or Sasī
priyam
- 22 स्वच्छम् Svachchham
- 23 हिमम् Himam
- 24 हिमवत्तम् वा हेमवतम् Hima
balam or Hemavatam
- 25 सुधाशुभम् Sudhāśubham
वा भूरुहम् or Bhūruham
- 26 शौक्तिकम् Sauktikam
- 27 सुक्तिवीजम् Sukṭi vījam
- 28 हारी Hārī
- 29 कुवणम् Kubalam

(5)

गोमेदनामानि ।

Sanscrit Synonyms for the term
"Zircon."

- 1 गोमेदः Gomedah.
- 2 गोमेदकः Gomedakah.
- 3 राजरत्नम् Rāharatnam.
- 4 तमोमणिः Tamomanih.
- 5 स्वर्भानवः Svarbhānavah.
- 6 पिङ्गस्तटिकः Piṅgasphatikah.

(6)

विद्रुमनामानि ।

Sanscrit Synonyms for the term
"Coral."

- 1 विद्रुमः Vidrumah.
- 2 प्रवालः Pravālah.
- 3 अङ्गारकमणिः Aṅgārakamaniḥ.
- 4 अम्बोधिवल्लभः Ambhodhi-
ballabhah.
- 5 भीमरत्नम् Bhīmaratnam.
- 6 रक्ताङ्गः Raktāṅgah.
- 7 रक्ताक्षः Raktākṣah.
- 8 लतामणिः Latāmaniḥ.

(7)

मरकतनामानि ।

Sanskrit Synonyms for the term
"Emerald"

- 1 मरकतम् Marakatam.
- 2 गारुमतम् Garumatam.
- 3 अस्मगर्भम् As'magarbham.
- 4 हरिन्मणिः Harinmaniḥ.
- 5 मरक्तम् Maraktam.
- 6 राजनीलम् Rājaniḥlam.
- 7 गरुडाक्षितम् Garuḍāksitam.
- 8 सौपर्णम् Sauparnam.
- 9 रौहिणेयम् Rauhineyam.
- 10 गरुडोदगीर्णम् Garuḍodgīr-
nam वा गरुडोत्तीर्णम्, or
Garuḍottirnam.
- 11 अस्मगर्भजम् As'magarbhajam.
- 12 गरुणारिः Garuṇāriḥ.
- 13 वापवोलम् Bāpabolam वा
वाप्रवालम् or Bāprabālam.
- 14 बुधरत्नम् Budharatnam.
- 15 गारुडम् Gāruram.

(8)

पुष्परागनामानि ।

Sanskrit Synonyms for the term
"Topaz."

- 1 पुष्परागः Puṣhparsagah.
- 2 मङ्गमणिः Manjamaniḥ.

3 वाचस्पतिवल्लभः Vāchaspati-
ballabbah.

4 पीतः Pītah.

5 पीतस्फटिकम् Pītasphatikam

6 पीतरक्तः Pītaraktah.

7 पीताम्बः Pītās'ma.

8 गुदरत्नम् Gururatnam.

9 पीतमणिः Pītamāṇih.

10 पुष्परजः Puṣhparājah.

(9)

नीलनामानि ।

*Sanscrit Synonyms for the term
"Sapphire."*

1 नीलः Nīlah.

2 सौरिरत्नम् Sauriratnam.

3 नीलाम्बा Nīlās'mā.

4 नीलोत्पलः Nīlotpalah.

5 त्र्यम्बाही Trinagrāhī.

6 महानीलः Mahānīlah.

7 सुनीलकः Sunīlakah.

THE OCCULT POWERS OF GEMS AND PRECIOUS STONES.

IN the previous general remarks on each kind of precious stone, the beliefs of nations and individuals as regards the marvellous and medicinal properties of those precious stones have been given. To the scientist as well as to the generality of men such beliefs will no doubt appear superstitious, childish and laughable. But such beliefs still continue, and there have been men of erudition—philosophers and sages, in every age and in every country, who have not thought it beneath them to make this the subject of their ardent researches, and who have left behind them the written record of their experiences. Nowhere more than in India, the land, *par excellence*, of occultism and spiritism, has the research after the occult virtues of precious stones been pursued, and if all the knowledge and experience gained by *munis* and *rishis*, *yogees* and *siddhis*, had been preserved and handed down to the present generation, what an insight would have been obtained into the hidden arcana of Nature, and into what beneficent use such knowledge and experience could have been turned!

Modern western spiritualists have endeavoured to discover, in the present day, what was so well known in ancient times, about the hidden virtues of gems. Apart from their medicinal properties, it has

been ascertained that certain gems facilitate the *rapport* of certain classes of spirits with the owners of those gems. Monsr. Cahagnet, the well-known magnetist, obtained from his celebrated clairvoyant Adèle certain interesting information on this subject.* He thought of studying the question thoroughly, and with that view he addressed himself to the spirit of Emmanuel Swedenborg, through the assistance of Adèle, when in magnetic sleep. He sought for light from Swedenborg, because the Swedish mystic was the most learned mineralogist of his time, and perhaps of our time as well. If his revelations, says M. Cahagnet, are not more precise than those of the ancients, they have at least the quality of novelty. He wished to know the truth, if that was possible in this life, and he therefore thought that any means to attain that object should not be thrown away. The following are the revelations of Swedenborg on this subject:—

Q. Can you give me some information on the spiritual and material powers of certain precious stones, and tell me whether they really possess the property of putting material man *en rapport* with spirits who have been freed from matter, or of facilitating such *rapport*, and also of curing or preventing certain diseases?

A. I shall do my best. Question me.

* *Magie Magnétique*, Par L. A. Cahagnet.—Paris, 1839.

- Q. What are the spiritual virtues of white Diamond? (You know that there are Diamonds of various colors,—yellow, red, violet, black? &c.)
- A. This gem is beloved by the Spirits of Light, and consequently puts one *en rapport* with them, by illuminating the intelligence of those who wear it for this purpose.
- Q. What do you think are its physical virtues?
- A. I have already told you: it has influence over the intelligence, that is, it purifies the brains.
- Q. What are the spiritual properties of the Ruby?
- A. This color is loved by spirits who are ardent in study, desiring to know much. The Ruby influences in this way him who wears it.
- Q. And physically, what are its properties?
- A. It has influence on the blood.
- Q. What are the spiritual properties of Emerald?
- A. It is sought after by lucid spirits, and it places one *en rapport* with them.
- Q. What is the physical power of the Emerald?
- A. The same as its spiritual powers: it illuminates, clears and strengthens the globe of the material eye.
- Q. What is the spiritual power of the Sapphire?
- A. This gem puts one in communication with the spirits of many societies, fond of different studies, but united in one society.

Q. What is its physical virtue?

A. It strengthens the nervous fluid.

Q. What do you think of the spiritual power of the Amethyst?

A. The spirits who love this gem are less elevated and less advanced than the others. It puts one in communication with them.

Q. What are its physical virtues?

A. It has much influence on enlargements of the spleen.

Q. What are the spiritual qualities of the Topaz?

A. The wandering spirits in the sulphurous atmosphere of the earth are fond of it. It puts one in communication with them.

Q. What are its physical properties?

A. It is applicable in cases of uneasiness occasioned by bile.

Q. Do you attribute any spiritual powers to the Coral?

A. It has those of the Ruby and agrees with heated blood, and also with those who have florid faces.

Q. What is the spiritual property of the Opal?

A. It is regarded with affection by the spirits of Peace and Quiet.

Q. What are its physical virtues?

A. It is beneficial in cases of sleeplessness and of too light sleep.

Q. Has the Cornelian any spiritual power?

A. It has but little concern with spirits.

Q Has it any physical virtues?

A I have already said that it has several, according to its colors. The pure white is good for eye diseases, that is, for growing cataract. The pale red agrees with a feeble state of the blood. The deep red with the heart, with heated blood and liver diseases. Those with specks of deep red and crimson are good for diseases of the spleen.

It must be understood that, to be really efficacious, these gems should be pure, and should be worn on the ring finger of the left hand, this finger being preferred to others in consequence of its ramifications with the heart, which is the seat of life. The spirit of Swedenborg likewise affirms that the medicinal influence of precious stones, physically, is perceived when those stones are in constant contact with the body, and not when disconnected with it. Such a ring, set with the several kinds of stones whose virtues are desired to be felt, cannot but be more powerful than a ring of a single stone.

It has further been affirmed that silver is the best setting for Emerald, as, like the latter, silver is much liked by spirits of light.

It should be remembered, however, that in this, as in every other thing, there are conditions to be observed. This should not be forgotten. Twenty individuals may, at the same time, be in possession of the portrait of a handsome woman, but it does

not follow that the woman will love all the twenty possessors of her portrait. In the same way a lapidary may possess twenty kinds of precious stones, each having contrary influences, but the lapidary receives no benefit therefrom, except from selling them as high as he can. That kind of love, and, shall I say, worship, which the possessor of such a stone should have for it, as a medium of communication with the spiritual world, is far from his mind. He who regards it as the receptacle of his affections and who confides to it his griefs, appealing to it, by its correspondence with the spirits who love it, in order to obtain aid and protection from them, will find himself in a condition in which he can hope for something.

An idea of the researches and opinion of those who have treated on this subject will be obtained from the following notes from the "Magic" of J. B. Porta. The precious stones have here been classified alphabetically and not according to their value —

Agate—Strengthens the heart. Prophylactic against plague, and cures the bites of venomous animals.

Amethyst—Neutralises magic incantations.

Cornelian—Ensures victory.

Chrysolite—Induces a man to repent of the faults committed by him.

Chrysoprasus—Strengthens the sight, enlivens the spirit, and makes a man feel free and joyous.

Coral—Arrests blood, keeps off evil spirits. According to Marsile Ficin it removes panics and protects from thunder and hail.

Crapandine—Which is found in the head of toads, is good for the purposes of witchcraft.

Diamond—Contends against sleeplessness, spells and enchantments. It calms anger.

Elossite—Soothes headaches.

Emerald—Cures epilepsy. In powder it arrests dysentery and cures wounds by venomous animals.

Galachide—Blackish stone. Secures from flies and insects. Put into the mouth, it discovers the secrets of others.

Gedi—Brings on changes in the atmosphere. Brings rain, wind and clouds. No one sees this stone now.

Heliotrope—Stone unknown in our days. It is said that it could render one invisible.

Hyascinthe—If suspended from the neck, it keeps off plague and thunder, strengthens the heart and increases riches and honors.

Jade—Alleviates pain of the kidneys. Expels gravels from the bladder, and, when worn as a charm, is a preservative against venomous animals.

Opal—Stimulates the heart, preserves from malaria and contagion in the air, drives away

despondency, prevents fainting, heart diseases and malignant affections

Perithe—Yellow stone Cures gout

Jameius Lapis—Prevents miscarriage

Stracite—Tribulous stone Facilitates digestion

Synochite—Precious stone, to which Pliny attributes the power of retaining spirits evoked

Eagle stone—Which is found in the nest of eagles, discovers thieves and accelerates child-birth

While on this subject, it will not be out of place to give the following extract from that valuable and really wonderful work entitled "Art Magic, or Mundane, Submundane and Supermundane Spiritism" Edited by Emma Hardinge Britten

"The splendid array of experiments by which Baron Von Reichenbach has, within the last half century and under the most stringent test conditions, proved that magnetic emanations streamed from shells, stones and crystals displaying different degrees of force and different shades and color, form and radiance, supplement the opinions of the most authoritative writers of different ages on the same subject

"That all metals and crystalline bodies give off magnetic force, is now proved beyond question, that they are capable of producing somnambule or cerebral effects in different degrees, Von Reichenbach's experiments, with over a hundred and fifty

sensitives, have abundantly demonstrated, hence we may be justified in regarding with some interest the classification of the different qualities of minerals and precious stones, put forth by Rabbi Benoni, a learned writer of the fourteenth century, said to be one of the most profound Alchemists of his time, who alleges that 'the loadstone, sapphire and diamond are all capable of producing somnambulism, and when combined into a talisman, attract such powerful planetary spirits, as render the bearer almost invincible' All precious stones, when cut with smooth surfaces and intently gazed upon, are capable of producing somnambulism in the same degree as the crystal, also of inducing visions

"Their varieties of color prove that they absorb different degrees of light, and they are said to impart unequal degrees of heat The Buddhists esteemed the sapphire above all gems, claiming that it produces tranquillity of mind, and when worn by one wholly pure and devoted to God, ensures protection against disease, danger, and venomous reptiles

"Orpheus exalts the virtues of the loadstone almost as highly as did Paracelsus that of the magnet The former says 'With this stone you can hear the voices of the gods, and learn heavenly things

"It will confer strength, banish disease, and, when worn constantly about the person, ward off

epidemics and plagues. Sitting down before it and fixing your gaze earnestly upon it, you have but to ask of the gods for light on any subject, and the answer will come breathed out through the stone. Your soul will hear it, and your senses will discover it clearly.' Orpheus says of stones in general 'The earth produces every good and evil to man, but she also provides a remedy for every ill. These are to be found chiefly in stones. Every virtue is hidden within them.'

"Benoni affirms that the diamond will deprive the lordstone of its virtue, and is the most powerful of all stones to promote spiritual ecstasy. Amongst a variety of similar aphorisms he says 'The Agate quenches thirst if held in the mouth, and soothes fever

'The Amethyst banishes the desire for drink, and promotes chastity

'The Garnet preserves health and joy

'The Sapphire impels to all good things like the diamond

'The red Coral is a cure for indigestion, when worn constantly about the person

'Amber is a cure for sore throat and glandular swellings

'The Crystal promotes sweet sleep and good dreams

'The Emerald promotes friendship and constancy of mind

'The Onyx is a demon imprisoned in stone, who wakes only of a night, causing terror and disturbance to sleepers who wear it.

'The Opal is fatal to love, and sows discord between the giver and receiver.

'The Topaz is favorable for all hæmorrhages, and imparts strength and good digestion.'

"We give these quaint aphorisms not as guides or scientific indications, but to show the ideas which the latent powers of magnetic bodies suggested to observers of natural forces."

It is sincerely to be hoped that, as science and philosophy march hand in hand towards sublime development, things which were known to our forefathers and to the wise of ancient times, and which lie buried within the ponderous debris of ignorance, bigotry and unbelief, will gradually be brought to light, and that, along with other wonders, the hidden properties of precious stones will be made clear, as the hidden powers of light and electricity have been made clear to the students of modern science and to the world.

येभ्यो ग्रन्थेभ्योऽस्य प्रयोगोदा-
हरणादीनि गृहीताति तेषां
नामानि ।

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- 6 मेदिनी Medinī
- 7 त्रिकाण्डशेष Trikaṇḍas eśah
- 8 गरुडपुराणम् Garuḍapurāṇam
- 9 हेमचन्द्र Hemachandra
- 10 राजवल्लभ Rājavalīlabha
- 11 युक्तिकल्पतरु Yuktikalpa taru
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- 13 जटाधर Jatādhara
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Ādrīā-e muruccubā</p> <p>66 Tazkerā Shekhuzzāfī</p> <p>67 Tafīr Ābu āb Hindī dur
Ādrīā-e mufredā</p> <p>68 Tazkaretul Kobālīn.</p> <p>69 Munfudassumum jalinoose
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mulbur Ádviá-o-A kziá-
-e-mufredá-o-muraccaba,
ogyráhah | 94 | Jám-e-ádviá aboo-dáood, |
| 78 | Jám e Feroz Sháhi Mus-
tumulber Fanoon-e-teb-o-
Tafsir Asami Ádviá-e-
bálta Hindi | 95 | Turjumá-e-mustejáoh. |
| 79 | Mukhtaser-e-A zdí Mustu-
mulbur Fanoon-e-teb | 96 | Makuláte Hosain Ebn-e-
Isákhak dai Tahálik A'd-
viá-o-A'sámi-e Ádviá-e-
-mufredá. |
| 80 | Tafceisá | 97 | Turjamá-e-máheie Hindi. |
| 81 | Shám-e-lool A'dviá ebn-e-
zaherisá | 98 | Tukhmool Ádviá. |
| 82 | Turbihoor Arwá Mustumul-
bur Fanoon-e-teb-o A'd
viá | 99 | Kenás Bohráti |
| 83 | Mugos-ebn-e-tulmiz. | 100 | Kenás Mosbun-e-Sayár |
| 84 | Tatíf | 101 | Kenás Ebn-e-Sarásíool. |
| 85 | Herásool Hywán | 102 | Kenás fákhberá. |
| 86 | Báhárool Janáher-dur-ád-
viá-e-mufredá. | 103 | Kenás Sáber. |
| | | 104 | Kenás Bukhtásúya jub-
ressí. |
| | | 105 | Ásul-e-tarkib Khujaadí. |
| | | 106 | Kenás Nazibuddin Sam-
arcandi. |
| | | 107 | Nuztábái Samarcandi. |

- | | | | |
|-----|---|-----|--|
| 108 | Tulkbisúl Bayán. | 118 | Kitábúl Ásrár dur Sanáy
át. |
| 109 | Kháwásúl Ádviá juldakih. | 119 | Ámálóol Elhtáfi álestár. |
| 110 | Kholásatyuttujároob. | 120 | Tahiyet. |
| 111 | Alwán Eráke Kowásúl
Ájib fis Sanásá. | 121 | Kerábádin Ábi Sâdek. |
| 112 | Murmoojât juldakí dur
Sanáyât. | 122 | Kerábádin Sâbet. |
| 113 | Sududdu jahur fih tushri-
híl muksub Sanáyât. | 123 | Kerábádin. |
| 114 | Máyádin dur Sanáyât. | 124 | Kerábádin Kabir. |
| 115 | Tejurrubá Sanáyât. | 125 | Moorseidibae jekeriá. |
| 116 | Kámelussanáye. | 126 | Al Ershad máy-e Amír
Jálineos. |
| 117 | Tibbe Soháyí Mustamuebur
málejât-o-ádviá-e-muf-
reda. | 127 | Izbomiá Jálineos Turjamá-
e-Ebn-e Sáni. |
| | | 128 | Men Sááz dur ádviá-e-
mufredá. |
| | | 129 | Eksirázum. |

And several others.

*List of Gentlemen from whom the Author has
received help in the getting of the
Manimdlá.*

J. E. Caithness, Esq.

O. C. Dutt, Esq.

Messrs. Hangpo & Co., Chinese Firm at Calcutta.

Pundit Ramprasanna Srutiratna.

„ Upendra Mohun Gosvami.

„ Kalinath Acharjee (Nyayabhushan).

Kabiraj Ramanath Sen.

„ Chunder Coomar Sen.

„ Radhikanath Sen.

Major Bissonath Upadhaya, of Nopaul.

Babu Baikunthanatha Basu.

„ Giridhari Lal Jahari.

„ Jahar Lal Mokeem.

„ Jahar Lal Jahari.

„ Thakurdas Jahari.

„ Sohunlal Jahari.

„ Kanayelal Jahari.

„ Math-ulam Jahari.

„ Basanta Coomar Hazra.

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„ Sheik Sumiruddin, of Pubna.

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several others.

CONCLUDING REMARKS.

I BEG of my readers to bear up with me yet awhile, and to pardon me, if, before bringing to a conclusion my self-imposed task, I take them back to the days when I was but a little child. The memories of bye-gone times are crowding thick upon me, and through the long vista of departed years I can see myself sitting on the lap of my gentle mother, while she amused me by trying to impress on my mind the names of different kinds of precious stones. It was thus that my love for, and knowledge of, gems grew apace. Perhaps the narration will seem dry to my readers, but to me the remembrance of those innocent days is full of pleasantness, and I would, therefore, again beg them to bear up with me yet awhile. I remember I was six or seven years old, when my revered mother used to gladden my boyish heart with presents of finger-rings, set with jewels of no great value. She taught me the name of each gem. "This yellow stone," she would tell me, "is Pukhráj" (Topaz); "that piece of red stone is a *Mánik* (Ruby)—*Mánik*, the wealth of seven kings." "This is called a Cat's-eye," and so on. I was somehow inordinately fond of the Topaz and the Cat's-eye, and would stop crying when I got them. These two rings, I may mention in passing, are still in my possession, and have been very carefully preserved. My mother understands the identification of precious stones thoroughly, and as she

is also well educated in other respects, I had an intelligent and experienced teacher in such matters. She is in about the 74th year of her age, and her eyes are not now what they were. She can, however, give a very correct opinion on the genuineness or otherwise of a stone, and accurately judge of its qualities, as soon as it is placed in her hands.

From her too I learnt to be cautious when purchasing jewelry. I remember that, in order to guard me against being imposed upon by dealers of precious stones, she would frequently remind me of the trick which a certain Jewish jewel-merchant had played upon my uncle, the late Baboo Scorjee Coomax Tagore, by palming upon him, at a very high price, two bits of colored glass ingeniously pasted together, and made to appear exactly like Emerald. Having this wholesome lesson in my mind, I am careful in deciding upon the merits of gems and precious stones which are brought to me for sale or opinion, and I would advise every one to do the same.

About 30 years ago, the time when I had been taking my first lessons in jewelry from my respected mother, the rage for gems and precious stones was high among the aristocracy of Calcutta. In those days the native nobility used to invest a goodly portion of their income in valuable jewels.*

* In former years jewelled *Kundalas* (ear rings), *Kunthās* (necklaces), *Bajus* (armlets), *Bajus* (bangles), pearl chains and *Scorpaches* (sugar-tongs) used extensively to be worn by the nobility and wealthy gentlemen of Bengal as well

Jewellers came to the metropolis in larger numbers from the North-Western Provinces of India, with splendid assortments of gems and precious stones, and found profitable market for them here. Their constant attendance on the wealthy gentlemen of the town brought about a sort of intimacy between them and their noble customers, and the latter had thus ample opportunities of learning a great deal about jewels and their qualities. A respectable jeweller, in the olden times, was considered fit company, and the brilliant gatherings in the *dytuckhanas* of native noblemen always counted one or two of the trade among those present. By constant association with them, some of the leading members of the native nobility became perfect connoisseurs of gems and jewels. Among these may be mentioned the names of the late Rajahs Baidyanath Roy and Kally Kisson Deb Bahadoor, the late Baboos Kassinath Mullick, Birnursing Mullick and Sibnarain Ghose, the late Coomar Kally Kisson Roy, and Baboo Sreenarain Bysack. My much revered father, the late Baboo Hurro Coomar Tagore, was also a good judge of jewels, and he, likewise, took pains to initiate me into their mysteries, when I was a little further advanced in age.

as of other parts of India. Such is not the fashion now in this province, where only bridegrooms are seen to wear the above mentioned ornaments over their magnificent dresses. The *Serpauck*, which generally forms an item in the *khilats* presented to the titled nobility of the land by Government, is still used by them on the occasion of State ceremonies. Finger-rings, attars, *dāns*, *pān-dāns*, flower-vases, scabbards and handles of sword, &c., set with precious stones, continue to be used by the rich. Jewelled watch-chains and studs, however, are more in vogue now than in former days. The ornaments used by native ladies of rank have undergone very little change.

Prem Chand Jahari and Purun Chand Jahari, two of the highest authorities of that time in the matter of jewelry, were in constant attendance on him. My respected brother, the Hon'ble Maharajah Joteendro Mohun Tagore, C.S.I., has considerably helped me in improving my knowledge. A piece of Sapphire possessed, apparently, of all the requisite qualities of a perfect stone of that description, was once brought for sale to my uncle, the late Baboo Gopal Lal Tagore, by a Cingalese merchant Baboo Gopal Lal, who had great faith in the knowledge of jewelry possessed by my respected brother, had this Sapphire sent to him for inspection and opinion. To the surprise of all, my brother at once pronounced the stone to be a counterfeit one, and corroborated his bold verdict by satisfactory practical proofs.

With the growth of age, my taste for gems took a wider sphere, and I began to feel the want of written works, which gave definite accounts of precious stones, the mode of testing them, the way to find out their defects and imperfections, and such other matters as could materially help one in attaining a pretty correct knowledge of the "science" of jewelry. I hunted for Sanscrit books devoted exclusively to the subject of precious stones, and hunted for a good long time in vain. Some time after, I came across a work entitled the "*Ratnaparīkṣā*," which I procured from the Library of the Asiatic Society, Calcutta. This book, though written in

Sanscrit, had notes attached to it in the Cingalese language, and these notes, therefore, came to be of very little practical use to me. About this time, Baboo Jahar Lal Jahari (jeweller), of Calcutta, gave me much information on the subject. But I was curious to know something of what European jewellers have written about precious stones, and had to procure from England the works extant on this subject, there being none available here at the period. With the help of Baboo Jahar Lal Mokeem, my knowledge about jewels increased. It gave me much pleasure to compare the views enunciated in the English works with those of modern jewellers, and it was, at this time, that the idea of compiling a book, which I had entertained in my mind from a very early period of my life commenced to assume a definite shape. The *Puranas* and the medical and astrological works of the Hindus have thrown a flood of light on the subject, and it became my earnest endeavour to profit by it. The Persian and Arabic works on jewelry that were in my possession helped me to a material extent in obtaining an insight into the views of the Mahomedan authorities. The materials now in hand having been considered sufficient to start a work with, I employed myself in putting them together with a view to publication. Fresh light, important as well as interesting, began to pour in from all sides, and I eagerly took advantage of the new materials thus furnished to me. Latterly,

Babu Guidhari Lal, a well known jeweller, at present of Calcutta, assisted me in giving anything like a definite shape to the crude views of modern jewellers, that have been traditionally handed down from generation to generation. I have succeeded in collecting the names by which the people of Burmah, China, Nepal, Afghanistan, and some other oriental countries, designate some of the principal jewels, and have inserted them in the body of the work, along with other information, obtained personally from them, on the jewels in use in their respective countries.

I am grateful also to Mr. Caithness, of the firm of Messrs. Coole and Kelvey, jewel merchants of Calcutta, and to several native jewellers, for the identification of many of the stones and for general help.

Through the kind help of my esteemed friend, Mr. O. C. Dutt, I have been able to add a new feature to my work, namely, an account of the occult powers of gems from a spiritualist's point of view. My grateful acknowledgments are due to him for the translation from the French and certain other extracts furnished to me.

My acknowledgments are also due to the authors and compilers of the several works, to the editors of magazines and newspapers which I have had to consult while engaged in getting up this work, and from which I have sometimes given copious extracts and reproduced illustrations. I have

already given a list of all the works which have supplied me with materials for the present compilation, and I take this opportunity of expressing the sense of my gratefulness to any gentleman, professional or amateur, and to the compiler of any work, or the editor of any journal or newspaper,—not enumerated in the list given,—from whom I have received help in connection with the present work.

It only remains for me to express a hope that this work, which I have attempted my best to render useful to those for whom it is intended, will be of *practical* help to them, in testing, valuing and identifying precious stones, and other jewels, and ascertaining various important facts regarding them. I trust also that it will be found quaintly-interesting and curious by the general reader.

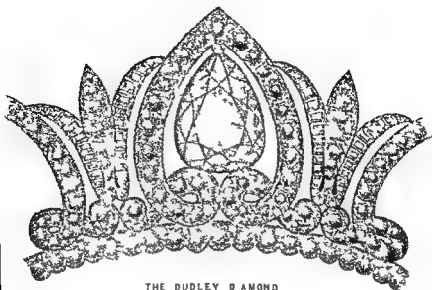


“वह्मन् दोषानपि तत्रक्ता कृत्वात्ये च गुणे ग्रहम् ।
सन्भावयन्तु सन्तो मां शिरस्येप कृतोऽञ्जलिः ॥”

— And, if among numerous short-comings, the learned find even some merit (in the work), may I find favor in their eyes for the same,—is the prayer I prefer with my hand upon my head.—

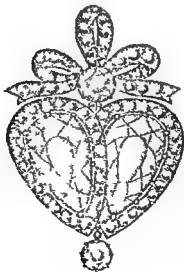
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2



THE TWIN DIAMOND



THE WLOFF



THE MATTAM DIAMOND



THE GLYDER AND DIAMOND



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THE WLOFF



THE WLOFF



"HOPE" BLUE AMOND



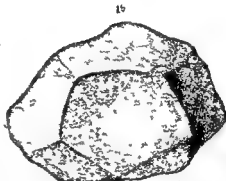
THE "BRUNSW" 1st BLUF GAVEND



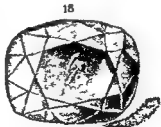
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STAR OF THE SOUTH



STAR OF THE SOUTH

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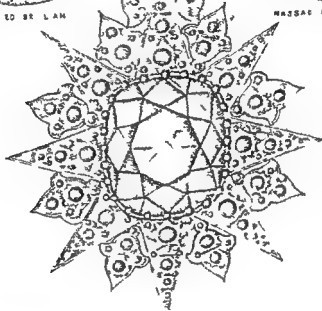
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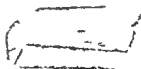
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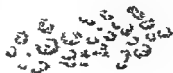
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THE KOI MOOR



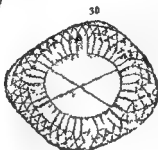
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THE ROH MOOR



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THE KO MOOR BEFORE REGU NW



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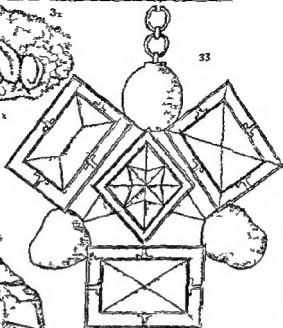
HE REGENT



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DIAMOND MARK



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TAVERNERS "BLUE" DIAMOND
(Rough)



CHARLES THE GREAT DIAMOND



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HE LEANT WISE



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STAR OF THE SEA



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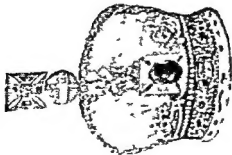
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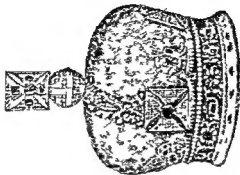
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IMPERIAL STATE CROWN OF ENGLAND

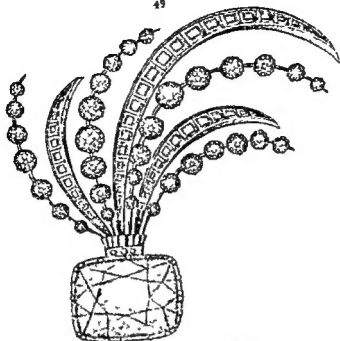


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STATE KANTHA OF MAHARAJA J M TAGORE

L. Q. & Print by Kristoburni Das

FOR RAJA D'S M TAGORE CIE



THE MAHARAJA TAGORE

